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Acts and Houses Listed Alphabetically

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of Us; Melody Sextette.TORONTO: SHEA'S—Ruth Howell;
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Jenkins; Josephine Victor; Jim McWil-
liams; La Felicia Trio.WASHINGTON: Marcella Fallette;
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they are? SURE YOU DO. And have you noticed what
speedy dressers these clever chaps are? Boy, their
clothes talk in five languages also. And why shouldn't
they? Didn't EDDIE MACK make those classy outfits?
SURE HE DID. And if he could make such sartorial
sunbursts out of these boys, why not you, too? Come
around and see EDDIE MACK and tell him what you
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DRAMATIC MIRROR

Page S. Jay Kaufman!

PERHAPS the best way I can offer congratulations to E. F. Albee on the "Third of a Century" celebration of the Keith is to tell you a story.

You know how one hears how the head of a great institution conducts his business. You know how difficult it is said a man in such a position—in the theatre—is to approach. Well, I had written a one act play. It had been published in *The Smart Set*. The booking man had been offered the playlet but they said, "It will not do for vaudeville." Mr. Albee however sent for me. "I've been reading *The Smart Set*," he said. "I find a one act play of yours in it. You said in it that Arnold Daly can act it. Get Mr. Daly and put it on. We'll book it." I explained the report of the booking man. "We'll show them what will go in vaudeville," he said. The playlet, "Kisses," opened at the Palace, was held there for two weeks. Then it went out on the circuit for two years, and is now playing again with William Gaxton as the star.

Now I do not congratulate Mr. Albee because he booked my work. I congratulate myself on that. But I congratulate him on the career of a third of a century in which hundreds of just such things have been the keynote. Things I happen to know. Hundreds of them. No business as big as this can flourish without a great deal of criticism. But the kite flies against the wind. Success is overcoming obstacles. The obstacle (?) of criticism has been one of the causes for the Keith success. There is, certainly, much in vaudeville that I think is cheap. Much. And much that is tawdry. The sameness is often deadly. But there is always entertainment in vaudeville and anything which entertains is a great value. A great value. The critic for *Life*, Mr. Benchley recently said in effect that he found more real fun in vaudeville than in most of the plays on Broadway. And Mr. Benchley is a very discerning person. If you read him you will understand what a remarkable statement that is coming from him.

And so I congratulate Mr. Albee. I hope his active participation in the Keith theatres will give him a "Two-thirds of a Century" celebration.

On the Neighborhood Playhouse Plans

I suggest that you read the purpose and plans of the Neighborhood Playhouse which have just been issued. This tiny theatre way down on Grand Street has to its credit far more fine things than any other theatre in America. And it is only six years old.

On the Value of Arriving on Time

Again J. J. Shubert kept his word. At the opening of the new Al. Jolson Theatre only six persons were seated after the rise of the curtain. Which rose at precisely 8:30 as announced. And of these six two were critics who came at 8:31. The



MARY MILES MINTER

Charming little star in Realart pictures who has just completed her latest production, "Her Winning Way," from the stage play of that name, and which is to be released shortly. Mary's daintiness and lovable personality are again brought out in such manner that will win new followers for her, that is if it is possible to win any more

other four forced their way past the usher.

And Mr. Belasco is making it a rule too. And he says that all of his audiences come on time. At 8:15. That it is merely a matter of making the public know the value of arriving on time. This value, however, is not always so great. In a Belasco production it is great because Mr. Belasco makes every moment count.

On the Foreign Play Onslaught

The foreign play onslaught continues. I estimate that there are about 250 manuscripts which have been brought over within the past year. Gilbert Miller, Elisabeth Marbury, Hans Bartsch, Mark Klaw, Charles Feliky, Armand Vecesy and others have them. I suppose that the success of "Liliom" will get a production for many of them. And many of them will fail because they will not have the "show" quality of "Liliom." I use the word "show" advisedly. "Liliom" shows something. And it is a show. It is, to be sure, a play, but not all plays are shows. The public has been fed on trivial plays for so long that this sort of let me say six one-act plays combined in one story in one play

makes this seem a great deal as against the usual play. It's really a matter of money's worth. Many plays are good and fail because the average person leaves the theatre saying, "Yes, it's all right but there's nothing to it."

On First Matinees

Why not first matinees occasionally?

Last week there were five openings on one night. The interest was therefore so divided that only the most important were noticed.

The so-so productions got lost in the shuffle.

I heard one manager say that he always opened his plays on the same night that another play was produced. "If my play isn't so very good I get only half of the roasts, and if it is a hit the notices do not matter anyway," he said. This is bad logic. Notices—good or bad—are advertising. Advertising these days is invaluable. Why then get half or a third or less?

On the Theatre Centre at 59th Street

At the opening of the Jolson some one asked if the erection of a theatre meant that Columbus Circle

would be the theatre centre in another decade. I think 42nd Street will be the centre for at least twenty years. It is too solidly entrenched. Fourteen theatres on one block. And 42nd Street is a Subway, "L" and Street car centre for many more lines than 59th. And then there are eight theatres below 42nd, six of which are controlled by the same firm. And this same firm has an interest in a new one just built on 41st Street.

On Maurice and Hughes

The Club Maurice will now become an institution. There are two personalities there now. Maurice—after whom the club was originally named, I understand—and Leonora Hughes. Maurice has none of the usual professional dancer about him. You know what I mean. He dances as if he enjoyed it. And with distinction. Miss Hughes will be the rage. Of this there isn't the slightest doubt. She does no tricks. She does nothing that is sensational. Excepting as charm is sensational.

On Lighting

Earl Carroll's experiments in lighting will be watched with a great deal of interest by everyone. He will do away with the usual cyclorama drop. And instead will use a concrete back wall on which the lights will play. This has been done in another way at the Provincetown Players Theatre on MacDougall Street. They have a concrete dome over the stage and I saw some extraordinary effects worked out with it.

On Gillette's Return

William Gillette will shortly appear, under the management of Charles Frohman, Inc., in a new play, entitled "The Dream Maker," written by himself and based on a story by Howard L. Morton.

Mr. Gillette has not been seen on the New York stage since he played in Sir James M. Barrie's "Dear Brutus" at the Empire Theatre, three seasons ago. His return is a notable event.

On "The Circle" Last Scene

At the opening night of "The Circle" several seasoned (?) first nighters said, "What a delicious ending. But will the public get it and like it?" And much doubt was expressed. A doubt that was quite understandable. Here's an ending which is so unhappy and so amusing that the average person might think it should have ended differently. (I do not propose to tell you the ending.) And so I went into the Selwyn several times since the play opened and I have listened to the laughter of these audiences. And I have asked several persons—average persons—what they thought of the ending. And they all said in effect that they thought it splendid. Which would seem to suggest that some of our seasoned (?) first nighters are no wiser than our average persons.

SENSATIONAL SEASON IN LOS ANGELES AND 'FRISCO

Plays Making New Records—New Theatres To Open Shortly

PERHAPS not in the history of coast theatricals has there been such a sensational season as that experienced this summer in the State of California, and Los Angeles in particular. It has always been said that sunny California was a great show place in winter, but they let it go at that. The summer, which is just now drawing to a close, has put more cash in the box office than many a winter.

Just why should California have such a great summer? Perhaps it is because general conditions are better here; people have more money to spend, or is it because they are putting on better shows? General opinion has it that it is a combination of both. Let's see!

One Play All Season

The Morosco Theatre in Los Angeles has had one play all summer. It is "The Tailor Made Man," and it is to give way to "Happiness" very shortly. More than three months it ran. The S. R. O. sign was out almost every night. Truly this is a remarkable showing for a legitimate theatre in a city of this size. Unless Morosco plans to put on some new plays it is not unlikely that "Happiness" will run till next summer. Pretty soon the tourists start coming and that means more S. R. O. nights. Morosco, in order to put on his new plays and not use his own theatre will have to take over the Mason Opera House. The Mason has been closed for several months. It is the road show road house, and "there ain't no such animal" as a road show these days.

The Majestic Theatre in Los An-

geles up until two years ago had always been the enigma house of the Pacific Coast. Nobody could seem to make it pay; not even the best of road shows. Then came Thomas Wilkes. He opened up the theatre with stock and everybody laughed, thought it was a joke, said the city couldn't support two stock houses and all that. Today it looks as if the laugh was on everybody. The Majestic is one of the most successful stock houses in the country. No play runs less than two months in this house, and most of them stick longer. For instance, "The Ruined Lady," the present vehicle, is now in its third month. This theatre, like the Morosco, has experienced the greatest summer in its history. A noteworthy venture of the management of this theatre, which is in the hands of the able Michael Corper, was to produce "Peter," a new play by an unknown. "Peter" is the goods! It played two months with Robert Edeson in the title role. Marian Wightman is the author. "Peter" is to go on the road for a tour of the West this fall; then it goes to New York. The Metropolis is going to be delighted with this play.

Several New Houses to Open

Grauman's new Metropolitan Theatre is well on its way to completion. It is being built at the cost of three million and will undoubtedly be the most magnificent picture house in America. Mr. Grauman is now in New York arranging to bring the best talent in the land to Los Angeles for the new edifice. The seating capacity is to be nearly 4,500, equalling in size the largest cinema palaces in America.

Knoxville Gets Legit. House

Knoxville, Tenn., Oct. 8.—After being two years without a legitimate theatre, the Bijou was opened on Oct. 7th with Fritz Leiber and his Shakespearean Company of Actors. Business was good and the audiences enthusiastic over the work of the Players.

In the fall of 1919, Loew purchased the old Staub Theatre and thus gave Knoxville two vaudeville houses. This year the Signal Amusement Company took over the Loew house, re-christened it the Lyric, put their Keith vaudeville in the new Lyric and opened the Bijou for road attractions. Mr. W. E. Drumbar will be manager and Mr. Albert Nuss secretary of the Bijou. Mr. E. A. Booth will manage the Lyric.

Shuberts Get New House

It is reported that the new Balaban & Katz Theatre, which has been named the Chicago Theatre, will be taken over by the Shuberts as a vaudeville house.

This new theatre is expected to open in about two weeks. The house is one of the largest in the United States, with a seating capacity of 5,000 and is supposed to be the last word in architectural beauty. It is located at the corner of State and Lake Streets, just opposite the State-Lake Theatre.

Actors' Fund Trustees Meet Oliver Morosco

The first meeting of the Board of Trustees of the Actors' Fund was held at the Actors' Fund headquarters last week, Daniel Frohman, president, presiding.

The business report included the fact that 158 persons were afforded relief each week during the month of September, thirty of these being the old actors and actresses living at the Home on Staten Island, while an average of fifty-four are being taken care of in the hospitals.

The sum of \$2,693.76 was paid out for relief to the destitute. \$3,623.92 was paid out for cases at the hospitals, \$115.53 for doctor and medicine, and \$1,981.05 for the general maintenance of the Actors' Fund Home. The total expense for the month was \$8,418.06.

The monthly receipts continue as usual below the expenses, and the president reported that the benefits for the Fund would take place this season in New York, Philadelphia, Brooklyn, Washington, Detroit, Chicago, Kansas City, San Francisco, and Boston.

It was reported that the \$200,000 bequest of the late Gen. Rush C. Hawkins would come to the Fund on December 4, as an endowment from which the treasurer would receive 6 per cent.



NAZIMOVA

In a pensive mood as "Camille,"
her latest starring vehicle with the
Metro Film Corporation

New Owners for Studebaker

Chicago, Oct. 8.—The Studebaker Theatre, adjoining the Auditorium Hotel on Michigan avenue, will be under new management, starting on Oct. 1st, 1922, when a new five-year lease will take effect owned by the Studebaker Theatre Company, a corporation of Illinois. The control of the Studebaker Theatre Company is owned by Frank A. P. Gazzolo, who owns and operates the Victoria and Imperial Chicago neighborhood theatres, wherein is conducted a stock policy, and Thomas F. Hanks of the National Printing Company, Chicago Theatrical Printers.

Messrs. Gazzolo and Hanks each own thirty-five (35) per cent. of the stock of the Studebaker Theatre Company. The other thirty (30) per cent. of this stock is tied up at present by Court order in connection with bankrupt proceedings of Lester Bryant, who is resident manager of the Playhouse, Michigan avenue, Chicago, instituted on August 10th, 1921, before Frank L. Wean, referee in bankruptcy, Room 437 Monodnock Block, Chicago, Illinois.

The theatre will probably continue under the policy of playing legitimate attractions.

"Lincoln" to Do One-Nighters

"Abraham Lincoln," the play, has been booked into three upstate Proctor Theatres for one-night stands in each house, the houses being the Proctor Harmonus Bleeker Hall, Proctor's in Schenectady and the theatre on that circuit in Troy. The play will open in the Albany house on October 24th, play Schenectady the following day, and on October 26th will be in Troy. The show has been playing full week stands, but through an arrangement with the Proctor office, the producers have agreed to allow it to play the one-night stands.

Betty Bond to Marry

Miss Betty Bond, the musical comedy and vaudeville star, has announced her betrothal to Samuel Silverstein, a non-professional. Miss Bond will be married sometime in December, at the Astor. She plans to continue her theatrical career after her marriage.

DRAMATIC MIRROR

ACTORS' EQUITY

Members of the A. E. A. have met recently to discuss the situation of the Association.



Read Bulletin 44-45 in the Office of the Association

Several new problems in contract disputes have come up during the last few days.

First, there is the case of a member who has been working for a manager without a contract. This member desired to give two weeks' notice, but the manager claimed that, under the circumstances, the player must work for him all season.

When asked for a ruling, we informed this member that, since he denied the existence of a term agreement and the manager had permitted him to sign no contract, we could only consider that he was working under the "standard minimum," and consequently was entitled to give his two weeks' notice.

The joint arbitration committee has just awarded full salary to a member who held a contract for a last season's lay-off. The value of holding a contract is herein demonstrated again. Members would be wise to keep themselves informed of the rulings in these various cases, and, if in doubt, to ask for information at headquarters. Always demand a contract, otherwise under the by-laws you are liable to discipline.

Members who consent to work with managers on a strict co-operative basis, automatically become partners in his business and waive the protection offered employees by Equity. Naturally, we cannot protect an actor against losses or injustices if he makes himself an integral part of the management of his company. Several managers have recently endeavored to organize companies along these lines.

Miss Marial Hope and Miss Jane Cooper have resigned from the Actors' Equity Association. By doing this they have placed themselves in a class with Miss Hilda Spong and Miss Helen Freeman, who have also deserted their organization. No Equity member will hereafter play in the same company with any of these four actresses, unless the company be managed by a P. M. A. member.

A large motion picture concern has just bought a German serial which is made in thirty reels. It is a large scale, spectacular picture with an enormous cast. If that picture had been made in America, probably four or five thousand actors, including "atmosphere" people would have found employment, and half a million dollars would have been distributed in the motion picture industry of America.

The fact that a player has joined Equity through the motion picture branch does not excuse him from rulings made in the dramatic branch, if he undertakes to play in this field. Recently a Motion Picture Equity member, without investigating dramatic rulings, joined the Louis Mann company and was put to considerable inconvenience to get out of his engagement after he discovered the status of this company. Rulings made in the dramatic branch are equally binding upon screen members.

We just received another \$2,000 bond covering the road company of a well known comedy.

FRANK GILMORE, Ex. Sec'y.

Is That So!

MAURICE and Leonora Hughes are now dancing at the Club de Maturice, prior to opening in "Good-Morning, Dearie."

Whitford Kane will appear in the cast of "Madras House," which will be presented at the Neighborhood Playhouse on October 29.

Sarah Edwards will appear in the cast of "The Rose Girl," which opens a road tour on October 14, and which will play the Middle West and cities in the East prior to opening for an indefinite run in Boston.

Oliver Morosco

has the cast for the road tour of "Lombardi, Ltd., in which Leo Carrillo will again appear. It will include Ethel Dwyer, Ruth Rickaby, Daisy Rudd, Ethel Wilson, Charles Stine, John Kline, Averell Harris, Gwy Harrington, Ada Barbour, Louise Sydmuth, and Eleanor Williams.

Edmund Lowe is confined to the Roosevelt Hospital, where he is recovering from an operation for appendicitis.

William H. Boyd and Clara Joel are going to London, Canada, where they will head a stock company which is being organized by Vaughn Glaser.

Joe Maxwell, who has been a popular vaudeville performer, and who of late years has been confining his talents to vaudeville productions and music publishing, was married on Monday to Miss Isabella F. Wehrman, who is the secretary and treasurer of the Maxwell concern.

Glenn Hunter has been engaged to appear in the cast of "The Intimate Stranger," in which Billie Burke will be starred.

Marjorie Rambeau

has secured the French rights to "Daddy Goes A Hunting," and will

make a production of it in that language in June.

Ruth Chatterton began her season's tour in Sir James M. Barrie's "Mary Rose" at the Ohio Theatre in Cleveland, Ohio, on Monday, October 10.

Lionel Adams and Ralph Theodore have been engaged for the cast of "The Wandering Jew" which opens at the Knickerbocker on October 25.

Helen Broderick has joined the cast of "Phi Phi" in which Frances White is being starred by the Shuberts.

Madge Kennedy

is planning to have her own company after the close of "Cornered" in which she is now touring. Harold Bolster, her husband, will act as manager.

Dave Schooler, who formerly appeared with the Marmain Sisters in Keith vaudeville, broke in a new act last week in which he is supported by Ellen Boyle, formerly of Jarvis and Boyle; Maretta Nally, formerly of Allman and Nally; Nina Alcova, a toe-dancer, and Peggy Van.

Cecil Lean and Cleo Mayfield have accepted a contract to appear in Shubert vaudeville.

Alexandra Carlisle, formerly star of "The Country Cousin," and Harry Corson Clark, will appear on the Shubert vaudeville circuit in a playlet called "It Can't Be Done," which was produced at the Princess theatre several years ago.

Tom Carroll, manager of the Standard Theatre in Cleveland, has returned after a visit of three months in Europe.

William Turner, who appeared as the dashing hero in Charles Wither's company of "For Pity's Sake," has left the act for a period of five weeks, when he expects to rejoin the cast.

William Rock

will open a tour of the Interstate time in Terre Haute this week, with the Orpheum circuit to follow. He is doing the act with the girls in which he appeared last season.

Kitty and Speedy Ryan, who are now featured at Healey's Golden Glades, in the Frank Fay show, will open shortly on the Shubert vaudeville circuit in a new song and dance offering in full stage.

Harold Lloyd

is reading scripts which have been prepared by Jean Hayes and Sam Taylor, his scenario writers, for his next production which will commence in about a week.

Dwight Crittenden has been confined to his bed for the past few days, suffering with grippe.

Fred Newmeyer, director of the Harold Lloyd company, has gone to San Francisco where he will spend his vacation between pictures.

Leo Willis has been engaged to play the "bad man" in "The Timber Queen," the new Ruth Roland serial, production of which has just begun.

Bob Evans, who has been co-directing with Charles Parrott of the "Snub" Pollard company, has been transferred in that capacity to the Jimmy Parrott company, while R. J. Ceder will co-direct for Pollard.

"Beware of Dogs" to Move

William Hodge in "Beware of Dogs," now at the Broadhurst Theatre, will move to the 39th Street Theatre, on Monday, October 17th, owing to a contract between Arthur Hopkins and the Broadhurst Theatre whereby, beginning on the same evening, Mr. Hopkins will present Lionel Barrymore in "The Claw" at the Broadhurst.

Independent House Opens Oct. 27th

The Republic Theatre is the name of a new vaudeville and motion picture house, situated at Grand and Keap Streets, in Williamsburg, which will be opened on October 27th. The house will rank with the largest of vaudeville theatres in the city, holding a seating capacity of 3,500. It is owned by independent people, who will also book six acts and a feature picture, on a split week policy, independent of any vaudeville circuit.

Concerts at Tellers-Shubert

Tellers-Shubert Theatre, in Brooklyn, has started a series of Sunday vaudeville concerts, booked by Solly Turek of the Loew office. Turek will book acts from that circuit into the house for two shows a day on Sundays. The house plays legitimate attractions during the week, being a part of the Subway circuit.

Billy Clifford to Book

Billy Clifford, the performer, is retiring from the acting profession, and is leaving this week for Chicago, where he will open a booking office. Clifford will book independent circuits.

Columbia Changes Policy Oct. 17th

The change in policy at the Columbia Theatre, Far Rockaway, which has been postponed for several weeks, will definitely go into effect during the week of October 17th. The theatre, which is part of the Keith-Moss chain, has been playing a split-week policy of six vaudeville acts and a feature film. Beginning with the week of October 17th, it will play motion pictures only for the first four days of the week, and will play six acts of vaudeville on Friday, Saturday and Sunday, booked by Danny Simmons.



At first glance you think this is Jackie Coogan of "Pec's Bad Boy" fame. Yes, and so do many others. This little chap is Douglas Wakefield Coutlee, Jr.—and he is often the centre of an admiring crowd. But wait—the one in the centre really is Jackie

THEATRES IN PARIS DOING BIG BUSINESS

Several Revivals and New Shows Open—"Sapho" Among Them

A NEW series of interesting revivals is to be recorded—among others Daudet's "Sapho," at the Porte Saint-Martin (the stage version is by A. Belot), with Gabrielle Dorziat in the title part. Gabrielle is a very charming actress, but a little bit too dignified as Fanny Legrand. One compares her with Jane Harding Réjane and Olga Nethersole. M. A. Lehmann takes the part of the tempestuous southern lover and takes it well.

"Kiki," the amusing comedy of M. André Ficaud, which had a big success at the Theatre Edouard VII, has been revived at the historical old Variétés. As before, the Kiki is Mlle Spinelly, whose piquant grace is backed by three excellent comedians—Signoret, Raimu and Pauley.

"Oiseaux de Passage" ("Birds of Passage"), by Maurice Donnay and Lucien Descaves, is another piece which, although first seen in 1914, is still new and interesting today. First shown by Antoine (who, by the way, has been writing his memoirs), it is now revived at the Nouvel Ambigu. The birds of passage are Nihilists, so that the play is rather like an historical lesson on the modern Bolsheviks—though how different are the sympathetic Nihilists of 1904 from the Lenines and Trotskys of today. The Nihilists here are more like the Revolutionaries and dreamers of 1848—which is more or less true. The caste is a very fine one—Jean Coquelin as Gregoriew, chief Anar-

chist, in simple and powerful (though one did not often see fat Nihilists; they were mostly of the "lean and hungry" variety), while Marthe Melot resumes the part of Tatiana, which she created, and Mlle Dermoz is the Véra.

At the Opera Berlioz' "Les Troyens" has been given this week, and it was a notable interpretation, with Mlle Grialys in the role of Dido, in which her fine qualities and acting were greatly appreciated, with her being M. Verdier, also a fine artist, as Aeneas.

At La Potinière—"Alain, sa mère et sa Maitresse," by M. Aumont and Gerbidon, is doing big business.

"La Potinière" is a bijou theatre near the boulevards, which is so called because it is the place for people to go and have their little "potins" or gossips. It started two or three years ago with very personal reviews and skits, but it has now come to comedy, and is drawing good crowds.

The vaudeville theatres are holding their own with the best shows in town.

"Bo-Ko-Mo-Fo-Li" is at Le Perchoir.

This is a tiny theatrette, and this thing with the funny name (don't ask what it means!) is a highly amusing "revue" by C. A. Carpentier and Fernand Rouvray. There are fourteen scenes of parodies and skits on questions or tastes of the day, nearly all comical.

"Bohemian Nights" Start Building Commissioner Gets After Movie Exhibitors of Chicago

The first Bohemian night of the season was held on Sunday evening, October 9th, at the National Vaudeville Artists Club. From the looks of the first programme, the Sunday night affairs at the club will be bigger and better than ever.

John L. Hurlburt, the popular manager of the clubhouse, arranged the dining and dancing room in artistic manner, as well as having a wonderful dinner for those who came to see the show. W. J. Sullivan resumed activities as master of ceremonies, and also arranged the programme of entertainment.

Lester Weil's Paramount Syncopaters returned to the clubhouse to furnish the music for the dancing and did so in a manner that would make the Rev. John Roach Straton shimmy.

Among the acts which entertained were: Olivette's Troubadours, Dodson, Harry Carroll and the Bennett Sisters, Clara Howard, the McConnell Sisters, Adelaide and Hughes, Craig Campbell, Ben Smith, Karyil Norman, Leo Carrillo, Babe Ruth, (who was the guest of Glenn Condon), the Lightner Sisters and Alexander Newton, Baby Beehan and Dorothy Mack and others.

L. A. Loew House to Open

Loew's State opens next month. The houses are well patronized and are making big money. This is evidenced by the fact that the Los Angeles house is being built on the highest valued corner in the city, Seventh and Broadway. The seating capacity is to be three thousand.

Eight of the largest motion picture houses in Chicago were given one day to conform to the building code or have their doors closed by the police. It seems that there had been some violations of the city building code which specifies that stages containing more than seventy two square feet must have brick retaining walls, stage vents and steel curtains.

According to Mr. Bostrom, City Building Commissioner, the theatres in question ignored his bombardment of notices to conform with the code. He then requested Chief of Police Fitzmorris to issue notices closing the theatres unless the law was complied with in one day.

No one knows just how much activity this final order caused. It must have caused some, in some direction or other, for the simple reason that none of the theatres were closed. When the managers and owners of several of the houses were approached for a statement, each one had a different story to tell. They ranged all the way from the stock phrase "There's nothing to it" to the inevitable "Somebody tried to start something but didn't get away with it."

Among exhibitors hit were Balaban and Katz, Lubliner and Trinz, Barbee and Marks, Goodman Marks and Harrison.

W.M.V.A. Reinstates Young

Ernie Young, who lost his booking franchise with the Western Vaudeville Managers' Association, has been reinstated and commenced booking on the floor again last Monday.

The loss of the franchise resulted from a misunderstanding in the booking of the "House of David Band." However, it only required a short time to straighten the matter out in a manner satisfactory to everybody. Along with this bit of news comes the announcement that Roy Mack has been appointed booking manager for the Ernie Young Agency.

Hotel Signs Fanchon and Marco

San Francisco, Oct. 11.—Fanchon and Marco have been engaged by the St. Francis Hotel for the winter season. They will give a series of nightly dances there, and work on their revue for next season meanwhile.

Dances Resumed at N. V. A.

The regular winter Thursday and Sunday night dances at the National Vaudeville Artists' Club will be inaugurated Thursday, October 13th. Lester Weil and his Paramount Syncopaters have been re-engaged for this season to furnish music for the affairs.

Dave White Succeeds Brother

Dave White, who was formerly seen with Billie Shaw in vaudeville, has gone to Buffalo, where he will join the cast of "The Passing Show of 1921." White has been signed under a five year contract by the Shuberts and will take his brother's, Sammy White's, place in the show.

Reserves Decision in Shubert Suit

Supreme Court Justice Hotchkiss this week reserved decision on the motion of the Shubert Theatrical Company for an injunction restraining Edward Gallagher and Al Shean, now on the Keith and Proctor circuit, from acting before September 1, 1922, for any other individual or corporation than the Shubert Theatrical Company.

After William Klein, attorney for the plaintiff, explained that the defendants had contracted to appear for his client for one year, beginning September 1, this year, at \$750 a week, their active engagement to cover not less than thirty-five weeks. Edward E. McCall, counsel for the Keith Vaudeville Exchange, asserted that the services of the two men were not of that unique character which justifies injunction relief, even for alleged breaking of a contract. Pending trial, Mr. McCall mentioned a case in his experience as a Supreme Court Justice, wherein an Appellate Court reversed an injunction granted, holding that the services of the person enjoined were not unique. Judge McCall also said there was no negative clause in the contract, prohibiting the actors named from appearing for another employer during other than thirty-five weeks of the year.

Gallagher and Shean appeared at the Alhambra last week under the billing of "The Big Surprise" and this week are billed at the Bushwick under the names of Mr. Gallagher and Mr. Shean.



Bert Lytell, in a Metro picture, recognizes a pretty ankle when he sees one. The lady doesn't seem to object

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DRAMATIC MIRROR

KATHERINE SPENCER

A comparative newcomer who bids fair to make an enviable place for herself. Her first big role is in the R. C. picture "The Barricade," a Wm. Christy Cabanne production

Photo by Apeda Studios

Broadway Buzz

By Jim Gillespie

ACCORDING to the number of song writers who are going into vaudeville, actors will soon have to write songs in order to earn a living.

Milt Hagen, one of Broadway's leading celebrities, arrived in town last week after a strenuous vacation in Canada. Mr. Hagen had been frolics throughout the wet Dominion with a party of friends, but owing to the damp atmosphere he decided to come on ahead—with, oh, what a head.

Gilda Gray, who has been engaged to appear in Gil Boag's new Rendezvous Restaurant, intends introducing a new dance called the South Sea Isle. It sounds warm enough—in fact, too warm when you stop to consider that Gilda has always been strong for the shiver stuff.

The Strand, Hoboken, N. J., has been taken over by Corse Payton for stock purposes, the first show being "Bought and Paid For." Corse picked a good title to start off with. He evidently intends doing business on a strictly cash basis.

In the language of Mark Twain, Billy Gould, who was reported dead last week, claims the report to be greatly exaggerated.

Safe deposit boxes have been installed in the Fifth Avenue Theatre for the purpose of protecting the valuables of performers who are playing on the bill. Which should be good news to Mrs. Sidney Drew, who will shortly be seen in a new act entitled "Opals."

According to reports *Sun* will soon be shining on the fifth floor of the Keith Exchange.

Negotiations are under way for the service of Mme. Tetrazini as a Keith headliner. So far Mme. Tetrazini has refused to commit herself, but it is understood she will have a voice in the matter.

Clara Kimball Young is asking \$5,000 a week for vaudeville. There's really no harm in asking.



"Jolson wins \$2,000 at racetrack, gets hunch back."—News Item. Sorry to hear of Al's condition. They must have paid him off in pennies.

The Love Letter was delivered to the Globe Theatre where it was carefully perused by a first night audience. According to the criticisms there is little possibility of the affectionate missive being sent to the dead letter office.

Charley Saxton, the cartoonical cutup, was recently talking to a chap whose wife had hopped off with another fellow. "Well what are you going to do," inquired Charley. "I am going to sue the fellow for alienation of affections," remarked the other. "Don't be a sap," replied the genial Charley, "Pay him for co-operation."

Fred Beauvais, the Indian guide mentioned in the Stillman case has been offered a job with a burlesque show. Which makes it appear that the managers have ceased their warfare against scalpers.

Just before the rainstorm last Saturday four prohibition agents tried to "crash the gate" at the Polo Grounds. Judging from their efforts they evidently tried to take advantage of the wet day.

During the World Series the score was announced between acts at the various vaudeville houses, and our sympathy went out to the act which followed the announcement that one of the teams had made a run.

Judging from the many failures this season it looks as though Broadway runs will be confined exclusively to trolley cars.

"Beware of Dogs!" sort of reminds us that "The Mad Dog" will be running on Broadway in the very near future.

Richard Walton Tully has placed in rehearsal "The Right to Strike," a drama which was successfully played in London last season. Judging from the title the cast should be 100 per cent. Equity.

Consoling News for Actors

Critic Goes Abroad to Study.—Headline. It's quite unusual to discover a critic who will admit that he can still learn.

Speaking of antiques, Uncle Tom's Cabin will soon be exhibited on Broadway.

Marcus Lotw to Open His 133d Theatre.—Headline. Which leads us to remark that in opening theatres Mr. Loew will soon surpass the output of Fords.

He shows his genius by producing showhouses instead of shows. Real estate operators blame Mr. Loew for the shortage of apartment houses.

They offer high figures for available property, but it is usually turned over at a Loew price.

If Mr. Loew continues to build at his present rate the public will soon have to live in theatres.

Dressing rooms will be rented as apartments at box office prices.

Stage doormen will act as superintendents and heat will be supplied according to the temperature of the audience.

Tenants living downstairs will not be permitted to loiter in the entrance and those residing on the top floor will be supplied with screens to protect them from the flies.

Split week leases will be in vogue and tenants will be required to move at an average of eight times a month.

When looking for a new apartment instead of consulting a janitor you will be required to transact your business with a booking agent.

Which will make very little difference except that the booking agent will receive the bonus.

Reference will consist of photographs and families will be judged according to their appearance.

Instead of how many children have you got, it will be, how many suits have you got. The one having the most extensive wardrobe getting the preference.

Eugene O'Brien arises to ask, "Is life worth living." That's easy, Gene. Die and find out.

Many turns billed as wonder acts find themselves wondering where they are going next week.

Willie Smith wants you to know that he stopped the show last Sunday afternoon. Oh, No, Willie did not announce the baseball score.

Is That So!

Joe Brown, formerly with Jim Jam Jams, is now in the cast of the Greenwich Village Follies, having replaced De Haven and Nice, last week. De Haven and Nice will probably be seen in vaudeville in a few weeks.

Fay Morbe, appearing at Loew's State this week, has been booked to appear at the Paradise Room, at Reizenweber's, opening in two weeks.

Helen De Vere, Russian novelty dancer and soubrette, died last week, of convulsions. The deceased was twenty years of age, and appeared last at Reizenweber's and The Palais Royal Cafes.

Put and Take, which closed a few weeks ago at the Town Hall, will reopen Oct. 17 at Washington, D. C., playing a two weeks' engagement. The show will then appear at Baltimore, Philadelphia, and will probably be brought back to New York. Jack Goldberg will continue as business manager.

Jim Thorne has replaced Assistant Manager Reid at the Riverside Theatre. Thorne formerly held down the same position at Mount Vernon.

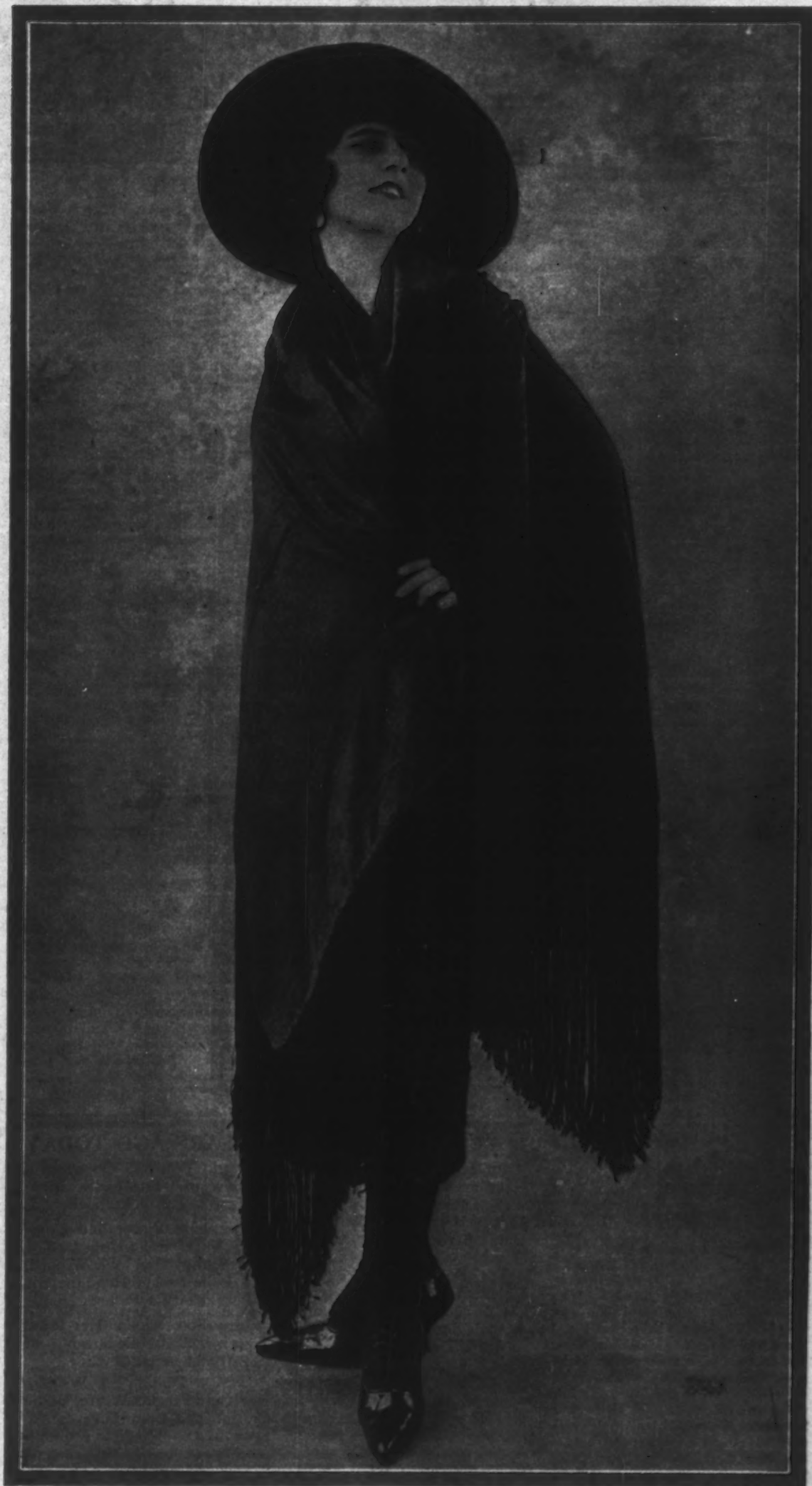
The Old Timer Remembers—



A TOUCH OF SPANISH

There is a distinct Spanish note in the wide hat, the earrings and the fringed shawl in this model. The Skelton Looms furnished the fabric for the beautiful mantilla of Pan Ondulay which hangs gracefully from shoulders to boot-tops

*Photo by
Joel Feder*



The New Plays

"THANK YOU"

Smith and Cushing's Novel Comedy at the Longacre

A comedy in three acts. By Winchell Smith and Tom Cushing. At the Longacre Theatre, October 3.

Hannah.....Helen Judson
Miss Blodgett.....Dickie Woolman
Joe Willetts.....Albert Hyde
David Lee.....Harry Davenport
Andy Beardsley.....Frank McCormack
Mrs. Jones.....Alice Johnson
Gladys Jones.....Frances Simpson
Monte Jones.....Theodore Westman, Jr.
Diane.....Edith King
Kenneth Jamieson.....Donald Foster
Cornelius Jamieson.....Frank Monroe
Leonard Higginsbotham.....Charles Goodrich
Abner Norton.....George Schiller
Dr. Andrew Cobb.....William Post
Judge Hasbrouck.....Herbert Saunders
Hiram Swett.....Frederick Malcolm
Morton Jones.....Alfred Kappeler
Alfred Watrous.....George Spelvin
Griggs.....Leslie Palmer

Winchell Smith's new comedy at the Longacre which he has written in collaboration with Tom Cushing, author of "Blood and Sand," is likely to have more of a run than his first venture "The Wheel." It is an entertaining rewriting of the often used idea of the poverty to riches but it has the added advantage of being well cast and exceedingly well played.

An underpaid country clergyman, who is obliged to accept donations from his wealthy parishioners much to his secret humiliations, until a homeless niece arrives from Paris and stirs things up to such an extent that the situation is brought home to the members of the community and they rise to the occasion and rescue the poor clergyman from his poverty. In the final act he has achieved a motor car, dress-suit, and even a butler.

The comedy element is uppermost in this interesting little play, and the meeting of the country vestryman is carried out with amusing detail and is one of the big laughing spots.

Harry Davenport and Edith King in the leading roles are both deserving of much praise. Frank McCormack makes the hired man very amusing and William H. Post plays a broadminded doctor effectively.

HOMER DWIGHT.

"MAIN STREET"

Sinclair Lewis' Novel Dramatized

Produced by Messrs. Shubert at the Ambassador on Oct. 5, 1921. In four acts by Harvey O'Higgins and Harriett Ford, from the novel by Sinclair Lewis.

Dave Dyer.....Bert Melville
Sam Clark.....William T. Clark
Adolph Valborg.....Charles F. Bates
Vida Sherwin.....Marie Pettes
Juanita Haydock.....Marion Hutchins
Cy Bogart.....Cliff Heckinger
Myrtle Cass.....Marve Snow
Rita Simons.....Ruth G. Clark
Maud Dyer.....Eva Lang
Erik Valborg.....Orval Goodwell
Guy Pollock.....Everett Butterfield
Dr. Will P. Kennicott.....McKay Morris
Carol.....Alma Tell
Mrs. Clark.....Maud Nolan
Extra Stowbody.....Elmer Grandin
Harry Haydock.....Boyd Agin
Ella Stowbody.....Helen Cromwell
Des Sorensen.....Hilda Helstrom

When a novel is dramatized its audience may be divided into two classes. Those who have read it and those who haven't. Of course, that is just as true of a novel which hasn't been dramatized. But we are less interested here in the latter. What does interest us is that those who have seen a novel dramatized which they have read are always certain to say that there are incidents which

Main Street, Thank You, The Fan, The Children's Tragedy, A Bill of Divorcement, The Ambush and Bombo Open

should have been in the dramatization and that the dramatization could have been better done. And the et ceteras. Whether that is important is the question. Whether a dramatization should be made for those who have read the book and "want to see the play." I think the only answer is whether or not it is good.

It is then a matter of how well Harvey O'Higgins and Harriett Ford have done by Sinclair Lewis. Whether they have made a good play. Yes and no. They couldn't make a great play out of the book, because the book was never dramatic. That is, dramatic in the theatre sense. It had drama in a larger sense perhaps, but the conflict was novel-cy. That is to say it dealt so much with feelings which required all sorts of dialogue and the author's description. The novelist has the time to do it. The dramatist hasn't. And since the book went into the conflict of the city and village viewpoints and these viewpoints could not be staged in actual incidents of conflict the play couldn't rise to great heights. Not that the book did—excepting in the sales. Where there was conflict there was great drama. I know of few finer scenes than the bedroom scene. Or rather the scene in the bedroom—it had nothing to do with the bedroom as such. Here the two wills of the city wife and the village doctor finally fought a duel. A sincere piece of writing. And of the theatre. But of life. This one scene alone is worth many times the price of admission to any dozen successes. But the rest of it is sketchy. The bride's reception. A village card game. The wife's going off with the young village inventor. And her return.

And the acting of McKay Morris in that scene—and throughout the play—is unforgettable. His performance is a full sized portrait. Alma Tell does better work than she has done before. And when she quiets down she will do even better. There were many others well directed by Stuart Walker, but only Hilda Helstrom was at all startling.

S. JAY KAUFMAN.

"THE FAN"

Hilda Spong in French Comedy at Punch and Judy

A comedy in three acts, from the French of Robert de Flers and G. A. de Caillavet, adapted by Pitts Duffield. At the Punch and Judy Theatre, October 3.

Therese.....Ronnie Mathieu
Pierre.....Jackson Dunn
Marc d'Arnot.....Edward H. Weaver
Germaine de Landeve.....Eva Leonard-Boyne
Jacques de Landeve.....Harold Heaton
Blanche Bertier.....Beatrice Millar
Garin-Miclaux.....Frank Sylvester
Madame Oviedo.....Margaret Dumont
Monsieur Oviedo.....Horace James
Francois Trevoux.....Ian Maclaren
Giselle Vaudrey.....Hilda Spong
Michel.....J. A. Osborne

Another of those delightfully built French comedies reached the American stage last week, with the clever Hilda Spong to play the leading role. This play, like most of its predecessors, is well constructed, albeit along the somewhat cut-and-dried lines of the usual translation. This, however, in the present instance, is not detrimental, for much of the original spicy flavor is retained in this bright little story by the well-known French collaborators, Robert de Flers and G. A. de Caillavet. There is the necessary lightness of touch, and swift movement, on which the success of the French comedy so often depends. And here it is not found wanting.

The story follows the general custom of mix-ups—a sort of "I'm fooling you, and you're deceiving me" affair, which takes three acts to untangle. There is the young wife who is too timid to resist the ardent advances of her various admirers, and who slips amusingly.

The company played with the rare intelligence so much hoped for in the present day American theatrical slap-dash, and they all seemed to grasp the delightful fooling and interpret it with just the necessary farcical touch to make it perfect. Hilda Spong, an actress of considerable prestige and keenness for interpretation, played Giselle Vaudrey with a sureness and charm that was admirable. Ian Maclaren, Frank Sylvester, Eva Leonard-Boyne and Harold Heaton were excellent.

"BOMBO"

Jolson Better Than Ever

Musical extravaganza in three acts, produced by the Messrs. Shubert, at the Jolson Theatre on Thursday evening, Oct. 6, 1921. Book and music by Harold Atteridge and Sigmund Romberg.

Paul Marcus.....Franklyn A. Batio
Annabel Downing.....Vera Bayles Cole
Jenkins.....Frank Holmes
Bud Wilson.....Russell Mack
Hazel Downing.....Mildred Kents
Jack Christopher.....Forrest Huff
Patricia Downing.....Gladys Caldwell
Count Garibaldi.....Fred Hall
Mrs. Downing.....Fritz von Busing
Inez.....Grace Keeshon
Mona Tessa.....Janet Adair
"Red".....Harry Terpin
Louis.....Jack Kearns
Lois.....Janetta Dietrich
Alfred.....Frank Bernard
Flavia.....Dora Duby
Bertie.....Bertie Beaumont
Charles Masterman.....Sam Crichterson
Gus.....Al Jolson
Adele.....Irene Hart
Estelle.....Bernice Hart

The theatre is well named. The Jolson. The star is Al Jolson. But the concoction in which he appears is not well named. It is called "Bombo." It should be called Al Jolson. He's the whole show. Which is precisely as it should be. Not that the show is precisely as it should be. It isn't. It doesn't give enough of Jolson. That is enough for us. Doubtless he thinks there's too much for him to do as it is. But I think there are thousands who feel as I do about him. That they would be quite satisfied if he remained on the stage from 8:30 to 11:15. But since not even Al Jolson has the strength for that there must be a show. And the show this year has something to do with some crooks and Christopher Columbus. Clear? No? Well Jolson is "Gus" to Christopher "Columbus." And the crooks use a "seer" to make us see Columbus? Clear? No? Well, it's a flashback idea. But whether it's clear or not do not be distressed. You will not be much interested in anything but Jolson. And that's quite enough. He sings and tells his stories and ad libs with the company to your entire satisfaction. All sorts of songs—"You Hoo" and "April Showers" will be big hits—and stories, new, old and Jolson-cy, and the ad libs are there in full measure. KAUFMAN.

"THE CHILDREN'S TRAGEDY"

First of Daly's Productions

A drama in three acts by Carl Schoenherr, translated by Benjamin F. Glaser, presented at the Greenwich Village Theatre on Monday evening, Oct. 10, by Arnold Daly.

The elder brother.....Phillips Tead
The younger brother.....Sidney Carlyle
The sister.....Nedda Harrigan

Arnold Daly equals the unusual. Who else would produce a play in which there were three characters? And the play a tragedy. No one.

That's exactly what he did at the Greenwich Village Theatre. "The Children's Tragedy," by Carl Schoenherr, adapted by Benjamin Glaser. And it is a magnificent piece of work. Really magnificent. A study of the feelings of three children whose mother has neglected them for a man not their father. The force, the insight, the deftness, the treatment and the suspense are so superb that I can understand the vogue of this play on the continent where it has been produced in several countries.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

Sam, Kitty and Clara Morton Headline the Bill at Tony Pastor's Theatre. Mr. and Mrs. Jimmy Barry Are Also on the Bill Offering "Mrs. Wilkins' Boy."

The Funeral of Mrs. F. F. Proctor Is Held this Week from the Proctor Home in Larchmont Manor, N. Y.

Tony Denter, the Famous Clown Who Has Been in Retirement for Many Years, Announces that Work Will be Started on His Own Theatre in Boulder, California.

David Warfield Opens in a Revival of "The Music Master" at the Knickerbocker.

Josephine Victor and Company, in a Playlet Called "The Pink Ruby," by John Willard, and Belle Story, Headline the Bill at Keith's Palace.

Mrs. Fiske Opens Her Road Tour in "Erstwhile Susan" at the Apollo, Atlantic City.

Zitelka Dolores, William Rock and Francis White, Eddie Canton and Lucy Gillette Are Seen in the "Ziegfeld Follies."

Mr. Daly always has an audience for anything he does, because he has done so many fine things. And I think that those who love the fine things in the theatre will make it their business to see to it that the play does have an audience.

And as if this play were not enough, Mr. Daly appears in the familiar "Van Dyck." This one-act play is a capital bit of nonsense and Mr. Daly is capital in it.

S. JAY KAUFMAN.

"AMBUSH"

Theatre Guild's Latest Production at the Garrick

A play in three acts. By Arthur Richman. At the Garrick Theatre, Oct. 10. Walter Nichols.....Frank Reicher Harriet Nichols.....Jane Wheatley Harry Gleason.....Charles Ellis Margaret Nichols.....Florence Eldridge Seymour Jenson.....John Craig Mrs. Jenson.....Katherine Proctor A Chauffeur.....Edwin R. Wolfe Alan Kraigs.....Noel Leslie Howard Kraigs.....Edward Donnelly George Lithridge.....George Stillwell

Arthur Richman, who will be remembered for his delightful play "Not So Long Ago" of last season, has written a grim play which is quite the contrary to his quaint comedy touches in the previous play. It is a story of ideals attacked from external circumstances which are so intense that eventually the high ideals are abandoned. These circumstances that ambush us are the substance of the play, which is always interesting, even though played in a deliberate manner. This is not a fault, however, for the action, slow in itself, demands a quiet procedure on the part of the players.

The story concerns a middle-aged clerk who struggles against the schemes of his daughter and his conniving wife, and who finally gives up the fight. This carries him forward to the humiliating climax of being

obliged to seek employment from one of the wealthy lovers of his none-too-particular daughter.

The scenes where the father forces his daughter to confess her various adventures with men of uneasy morals is intensely dramatic, and his distress is pathetic.

Frank Reicher gives an excellent characterization of the old father. Florence Eldridge, a new-comer to the Theatre Guild, is genuinely effective as the erring daughter. Katherine Proctor is good as always, in a small part. John Craig is inclined to overact, but nevertheless gives a good account of himself. Jane Wheatley and Charles Ellis (who, it will be remembered was excellent in "Diff'rent" last season) contribute to the high standard of the cast.

DWIGHT CONN.

"A BILL OF DIVORCEMENT"

About Proposed British Marriage Laws

A play in three acts by Clemence Dane; produced by Charles Dillingham at George M. Cohan's Theatre October 10. Staged by Basil Dean; scenery by Gates & Morgan; Miss Beecher's gowns by Schneider Anderson Company.

Margaret Fairfield.....Miss Janet Beecher Hester Fairfield.....Miss Ada King Sydney Fairfield.....Miss Katharine Cornell Bassett.....Miss Lillian Brennard Gray Merdith.....Mr. Charles Waldron Kit Pumphrey.....Mr. John Astley Hilary Fairfield.....Mr. Allan Pollock Dr. Allott.....Mr. Arnold Lucy The Rev. Christopher Pumphrey.....Mr. Fred Graham

This dramatic novelty signals the return to the stage of Allan Pollock after a seven years' absence. Mr. Pollock, in the role of the shell-shocked British officer, Hilary Fairfield, and Janet Beecher as his wife, give notable performances.

"A Bill of Divorcement," originally produced at St. Martins Theatre, London, on March 14th last, is still

playing, and there is every indication that the run here will duplicate the play's success abroad.

The scene is a small English country house on Christmas day in 1832. Hilary, the shell-shocked British officer, was, fifteen years ago, judged incurably insane and committed to an asylum. He suddenly recovers his sanity, and escaping comes home on Christmas day to find his wife, Miss Beecher, who has divorced him a year before, about to be married.

After many struggles with herself and with her former husband, she accepts Gray Merdith, her new lover. Sydney Fairfield, the daughter, learning that there had been insanity in the family, and that her father's commitment was not entirely due to shell-shock, rejects her own suitor, Kit Pumphrey, and gives up everything to take care of her father; thus leaving her mother free to marry.

The acting of Mr. Pollock, endeavoring to bridge the span of the fifteen years he has lost, and to adjust himself to present surroundings, is unusually fine. Miss Beecher, torn between her new love and her duty to her former husband, gave a wonderfully sympathetic performance. Every one of the support were good.

The supporting cast is excellent, especially the work of Miss Katharine Cornell, as the daughter; Miss Ada King, as the maiden aunt, and Mr. Charles Waldron, as the lover. Mr. John Ashley and Mr. Fred Graham also contribute largely to the strength of the cast.

GRADY.

MAJESTIC—CHICAGO

Bailey and Cowan, Dorothy Jardon, Chic Sale

Rasso is the opener of this week's bill, doing an ordinary routine of juggling containing all the stock stunts offered by the general run of juggling acts.

Stappole and Spier are deucing it, and didn't do much on Monday afternoon either in the way of laughs or applause, until the man happened to tear his trousers, either as a gag or part of the act. However, every time he bent down, his B.V.D.'s were exposed, and the bit was about the biggest laugh in the act.

Cherie is the name of a very clever skit done by Clayton White and Grace Leigh. The plot is that of the mistaken identity idea, which is old in itself, but which is handled to excellent comedy results by the team. Sydney Grant made a slow start, but worked up to a nice send-off at the close of his act.

Perhaps one of the classiest trio acts, or for that matter, of any kind, is the Little Production In One, offered by Bill Bailey, Lynn Cowan and Estelle Davis. Bailey is one of the best banjo players we have heard in a long time, and Lynn Cowan manages to play piano, sing numbers, and inject pep all through the act in a manner that can't miss. Ginger Davis, the pretty auburn haired lady member of the act, is another asset that makes the trio a sure-fire hit any place.

Kellam and O'Dare got plenty of laughs and applause. Kellam's gag about the French girl should be eliminated entirely for it is more than risqué.

Dorothy Jardon stopped the show with her singing and was made the recipient of a deluge of flowers. Her rendition of her own number, *The World Can't Go Round Without You* is a feature of her repertoire.

Charles Chic Sale had the house laughing from the start to the finish of his characterizations of rural characters. Tim and Kitty O'Meara did a classy little dance offering in closing the show.

GLOY.

BROADWAY TIME TABLE—Week of Oct. 17th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	To be reviewed	Oct. 10	Garrick	West 55th	8:30—W. & S. 2:30	1st week
Among the Lilies	Maria Doro, Norman Trevor	Reviewed in this issue	Oct. 3	Klaw	West 45th	8:30—W. & S. 2:30	\$8,500
Back Pay	Helen Mackellar	Play by Fannie Hurd	Aug. 20	Edwards	West 42d	8:30—W. & S. 2:30	\$4,500
The Bat	Elke Heller, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 28	Morocco	West 45th	8:30—W. & S. 2:30	\$10,500
Beware of Dogs	William Hodge	Reviewed in this issue	Oct. 3	Broadhurst	West 44th	8:30—W. & S. 2:30	\$5,500
A Bill of Divorcement	Allan Pollock, Janet Beecher	Reviewed in this issue	Oct. 10	Geo. M. Cohan	Way & 43d	8:30—W. & S. 2:30	1st week
Blood and Sand	Otto Skinner	Dances novel dramatic	Sept. 20	Empire	Way & 40th	8:30—W. & S. 2:30	\$10,000
Blossom Time	Olga Cook, Joe Barnett, Wm. Danforth	Excellent musical play	Sept. 28	Amsterdam	West 48th	8:30—W. & S. 2:30	Capacity
Bluebeard's Eighth Wife	Ina Claire	French farce	Sept. 19	Ritz	West 48th	8:30—W. & S. 2:30	Capacity
Bomb	Al Jolson	Reviewed in this issue	Oct. 6	Jolson	West 50th	8:30—W. & S. 2:30	Capacity
The Children's Tragedy	Arnold Daly Company	Reviewed in this issue	Oct. 10	Greenwich Village	Sheridan Sq.	8:30—T. & S. 2:30	1st week
The Circle	John Drew, Maria Carter	Star cast in Mougham play	Sept. 12	Selwyn	West 42d	8:30—W. & S. 2:30	Capacity
Daddy's Gone A-Hunting	Marjorie Ransau	Good play by Joe Alton	Aug. 31	Plymouth	West 45th	8:30—T. & S. 2:30	\$7,000
Daily	Lynn Fontanne	Highly amusing comedy	Aug. 1	Princess	West 42d	8:30—T. & S. 2:30	Capacity
The Desert Way	Frances Starr	Eugene Walter play revised	Sept. 6	Loyum	West 45th	8:30—T. & S. 2:30	Capacity
The Fan	Hilda Spring	Reviewed in this issue	Oct. 3	Punch & Judy	West 45th	8:30—T. & S. 2:30	\$5,000
The First Year	Frank Crown	Comedy of small town life	Oct. 20	Little	West 44th	8:30—W. & S. 2:30	Capacity
Gracie's Garter	Walter Jones, Dorothy Mackaye	Old-fashioned farce	Aug. 1	Republic	West 42d	8:30—W. & S. 2:30	\$7,000
Get Together	Fokine, Fokine, Charlotte	Entertaining light opera show	Sept. 3	Hippodrome	6th Av. & 43d	8:15—Daily 2:15	\$20,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—P. & S. 2:30	\$5,000
Greenwich Village Follies	Irene Franklin, James Watts	John Murray Anderson revue	Aug. 30	Shubert	West 44th	8:30—W. & S. 2:30	Capacity
The Hero	Richard Bennett	Interesting after-war play	Sept. 5	Belmont	West 44th	8:30—W. & S. 2:30	\$5,500
The Last Waltz	Eleanor Fainter	Beautiful Viennese operetta	May 10	Century	Con. Pt. W.	8:30—W. & S. 2:30	\$10,000
Like a King	James Gleason, Ann Harding	Snappy musical show	Oct. 3	39th Street	West 39th	8:30—W. & S. 2:30	\$7,000
Lillian	Joseph Schildkraut, Eva Le Gallienne	Fantasy by Mchur	Apr. 20	Fulton	West 44th	8:15—T. & S. 2:15	Capacity
The Love Letter	John Charles Thomas	Reviewed in this issue	Oct. 4	Globe	Way & 40th	8:30—W. & S. 2:30	Capacity
Love Drama	Vera Michelena, Tom Powers	Reviewed in this issue	Oct. 10	Times Square	West 42d	8:30—T. & S. 2:30	1st week
Main Street	Alma Tell, McKay Morris	Reviewed in this issue	Oct. 5	National	West 41st	8:30—W. & S. 2:30	\$8,000
The Merry Widow	Lydia Lipkowska	Brilliant revival	Sept. 2	Knickbocker	Way & 39th	8:30—W. & S. 2:30	Capacity
Musical Box Revue	Sam Bernard, Wm. Collier, Florence Moore	Gorgeous revue	Sept. 22	Musical Box	West 45th	8:30—W. & S. 2:30	Capacity
The Nightingale	Jacques Patrick, Flora Sheffield	Entertaining mystery comedy	Aug. 15	Dijon	West 45th	8:30—W. & S. 2:30	\$6,000
The O'Brien Girl	Ellenbeth Hines, Robinson Newbold	Small town drama	Oct. 3	Liberty	West 42d	8:30—W. & S. 2:30	Capacity
Only 88	Mary Ryan	Comedy of family life	Sept. 12	Orri	West 45th	8:30—W. & S. 2:30	\$7,000
Put Luck	James Hagan	Comedy with strong cast	Sept. 20	Comedy	West 39th	8:30—T. & S. 2:30	\$8,000
Return of Peter Grimm	David Warfield	Successful revival	Sept. 21	Belasco	West 44th	8:30—T. & S. 2:30	Capacity
Sally	Marianna Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8:30—W. & S. 2:30	Capacity
Shuffle Along	Miller & Lyles, Snake & Snake	Negro musical comedy	May 23	63 Street	West 63d	8:30—W. & S. 2:30	\$7,000
The Silver Fox	William Faversham	Fine cast in good play	Sept. 4	Maxine Elliott's	West 50th	8:30—W. & S. 2:30	\$8,000
Six Cylinder Love	Ernest Truex	Clear out-of-the-ordinary comedy	Aug. 28	Sam H. Harris	West 42d	8:30—W. & S. 2:30	Capacity
Suey	Violet Hanning, Otto Kruger	Romantic play	Aug. 15	48th Street	West 48th	8:30—T. & S. 2:30	\$7,000
The Spring	William Rainey, Ruth Rickaby	Psychic play	Aug. 15	48th Street	West 48th	8:30—T. & S. 2:30	\$4,000
Temptation	Julia Sanderson	Average musical comedy	Sept. 21	Princess	Way & 39th	8:30—W. & S. 2:30	Capacity
Thank You	Edith King, Harry Davenport	Reviewed in this issue	Oct. 3	Longacre	West 48th	8:00—Daily 2:00	Capacity
Vanderbilt	B. F. Keith Features	Weekly change of bill	Aug. 15	44th Street	West 44th	8:15—Daily 2:15	Capacity
Vanderbilt	Shubert Advanced Vanderbilt	Weekly change of bill	Aug. 15	44th Street	West 44th	8:15—Daily 2:15	Capacity
Vanderbilt	Shubert Advanced Vanderbilt	Weekly change of bill	Aug. 15	44th Street	West 44th	8:15—Daily 2:15	Capacity
Walt Till We're Married	Marion Conkey, Henry Duffy	College and business play	Sept. 26	Playhouse	Way & 50th	8:30—W. & S. 2:30	\$5,000
The Wren	Helen Hayes	To be reviewed	Oct. 10	Gaiety	Way & 45th	8:30—W. & S. 2:30	1st week
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	Irish comedy	Sept. 22	Henry Miller's	West 43d	8:30—T. & S. 2:30	\$5,000



VIOLA DANA

The winsome little Metro star, whose remarkable versatility is displayed in a series of widely diversified roles.

DRAMATIC MIRROR

In the Song Shops

By Jim Gillespie

Big Shake-Up Made in Remick's—Several Changes in Staff—Feist Gets Love Dreams' Music Rights.



J. FRED COOTS

The dashing, crashing, smashing purveyor of things musical who combines business with pleasure by overworking the piano in search of new songs. Fred has more numbers in his system than an adding machine, is hitting over 300 in the songwriting league and is a sure felder when it comes to picking up royalties. His latest contribution is "My Hawaiian Melody," which according to the McKinley Music Co. sounds like ready money. Others are "Mickey O'Neill," "Way Down in Tallahassee," "Hawaiian Eyes," "Main Street Blues" and "The Broadway Jamb."

MUCH surprise was caused in music circles last week when it became known that Remick's New York office had been subjected to a severe shakeup, which resulted in four or possibly five members of the staff severing their connections with the firm. Those affected by the upheaval were Billy Stone, Eddie Shiverick, Herman Paley, and Matty Levine, and it is persistently rumored that Mel Morris, professional manager, who has long since been regarded as a Remick fixture, will shortly step out of office and will be succeeded by Joe Sanlley, a member of the staff. The reason for the general housecleaning could not be learned, but it is understood that the order came direct from Detroit Headquarters following the visit of a certain gentleman who had been to New York on a tour of inspection.

The A. J. Stasny Music Company have purchased the copyright and publishing rights of *Rio Nights*, published by the Fisher-Thomson Music Company of Butte, Montana, and will go after the number in a very big way. Jack Stasny, who seldom speaks out of turn, is very optimistic over his latest find and wants the whole wide world to know that he has found a beauty in Butte.

Justus Rose of Goodman and Rose is all excited over a recent acquisition entitled *I've Got My Habits On*, a real downtown strutters number which calls for the Chicago and points west. It's a wicked little devil confides Justus. It's full of pep and animation, has a movement all its own and has been endorsed by the

Shoemakers Union as being a number which will affect the sole. Chris Smith, Bob Shafer and Jimmie Durante were responsible for this delightful concoction of hoof music which looks like a horseshoe so far as good luck is concerned.

Mac Kessler, he of the radiating personality, and scintillating melodies whose orchestra holds sway during the afternoon tea dansants at Murray's is rapidly establishing himself as a matinee idol of the first magnitude. Mac's appearance each afternoon always calls for a generous reception from the fair sex who insist upon him doing about half a dozen encores to most every number. Of course the enthusiasm might be due to the merits of the number but we'll give Mac the break by saying that in most cases it is due to the excellent rendition. Take a couple of bows, Mac, but try to get away without making a speech.

A Little Order, Please

Al Beilan, the twentieth century flyer of the B'way Music Co., is in our midst and wishes to whisper a little something in your pearly ear. Al wishes to chirp forth the enlightening news that Hal King, southern representative for the B'way firm has arrived in New York with the glad news that Dapper Dan is being warmly welcomed throughout the cotton states and since *Weep No More My Mammy* arrived below the Mason Dixie line, the southerners have ceased to cry for a good number. After taking a breath Al goes on to say that Van and Schenck shed real tears in the laboratory of the Columbia company last Monday while recording the *Weep* number for the mechanicals. Al thanks you for your kind attention.

Jack Diamond, formerly of the Philadelphia office of the B'way Music Co., is now attached to the New York office and will be in charge of the band and orchestra department. William Chase, who has been shooting out publicity for the B'way Co., is no longer connected with the firm, having left last Saturday. There may be several other changes during the coming week. If so we will give you the dirt in the following issue.

Remick is introducing a sweet little colleen by the name of Mary O'Brien. Mary is a newcomer in music circles but is rapidly coming into favor owing to her grace and charm and bids fair to capture the hearts of the entire profession. Mary is a waltz and she will be pleased to meet you in the professional rooms of her guardian.

Since taking over the Ku Klux number *Leo Friedman* of the Robert Norton Co. has found it necessary to increase his professional staff. The latest acquisitions are Joe Ray, An-

toinette Pascal and David Millstein. Evelyn Rose's fingers have become calloused from pounding out publicity and Betty Victor has become so accustomed to asking for cards that upon entering a restaurant she finds herself ordering cards instead of food. As for Leo he must have a sore throat. We haven't heard his voice in the past twenty-four hours.

Alex Sullivan and Harry Rosenthal have just completed a new number entitled *How'd Ja Like To Be My Sweetie* which will shortly be released for publication. It is a fox-trot of the spicy type and should prove very popular with the followers of waxed floor emporiums. Harry played the number at the Roseland Gardens last week and a young fellow not a day over sixty who was present with his granddaughter celebrated the occasion by almost breaking a leg.

"I Haven't Danced for Fifteen Years"

remarked the old guy, "but when I heard that number I simply had to step out." In the above number it looks as though Alex and Harry have monkey glands backed off the boards.

The Triangle Co., which enjoys the reputation of being square with its employees, announces that Will Collins has been appointed Detroit representative and that Jack Christmas left last week for an extended trip through New England. It is not known how long Christmas will be gone but he is expected to return about the 25th of December.

Al Lewis, sales manager for the Triangle Co., has returned to New York after a business trip through the Middle West. In every town Al was greeted with *Daddy Your Mammy's Lonesome For You*, which resulted in his getting so homesick that he decided to cut the trip short and come back to his wife.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Dapper Dan	Burke and Durkin
Weep No More	Karyl Norman
The Old Swimming Hole	Bennett Sisters
Linda Lou	Lura Hoffman

Dave Ringle, Vincent Sherwood and J. Fred Coots, members of the McKinley firm and all in good standing have completed a song entitled *Main Street Blues*. The McKinley Co. have taken over three other numbers for immediate publication, namely *Italya*, novelty fox-trot, a ballad entitled, *With All My Heart* and *Tost's Good Bye Melody*, a clever song and dance arrangement of the original *Good Bye* number.

The Riviera Music Co., Chicago, has been appointed sales agents for

the Service Music Co., who specialize in saxophone combinations. At present they are featuring *Moon Cade* and *Shepherd's Dream* in C melody saxophone.

Yoo Hoo Is the Slogan

of the Richmond Music Co., these days with Jack Robins being the chief offender. Jack used to greet you with, Hello kid, how's trix, but nowadays his welcome consists of *Yoo Hoo*. His actions might be explained by saying that *Yoo Hoo* is the title of the new Richmond number which is raising havoc throughout the country and is also creating quite a disturbance in the mechanical field. It is also being featured in a show called *Bombo* and is being sung by a performer named Al Jolson, whom you may have heard of. After listening to the song we found ourselves wandering along Broadway unconsciously singing the words *Yoo Hoo*, unmindful of the suspicious glances which were thrown our way. However we were brought out of our trance by a dapper young chap who stopped us and said, *Yes what is it dear?*

Loe Feist has obtained the publishing rights to the songs in *Love Dreams* which opened at the Times Square Theatre this week. Among the numbers are *Love Dreams*, *Two's Company*, *My Dear*, *Pity Is A Kin To Love*, *Visions and Dreams*, *Here, There, and Everywhere*, *Smoke Rings* and *You Made Her Reputation What It Ain't*. Warner Janssen wrote the music and Oliver Morosco the lyrics. With the Hebrews and the Italians celebrating a holiday last Wednesday Jack McCoy arises to ask *Where Do We Irish Fit In?*

Charles K. Harris has come to the front with another new ballad which he declares will develop into just as big a sensation as his *Always In the Way* and *Hello Central Give Me Heaven*. In fact Sir Charles is willing to stake his reputation on the above statement and when one stops to consider his reputation it must be admitted that he is playing for high stakes. The name of the latest Harris ballad is *Baby's Eyes*, a lullaby song and is predicted by all who have heard it to be the child song masterpiece of Mr. Harris's career. Which we must admit is saying quite a mouthful.

Judith Rothstein, formerly of E. B. Marks' 46th street office, is now located in the executive offices on 38th street, where she has entire charge of the production department.

It Is Being Whispered

around that Milt Hagen, the sunkist son of California, will shortly tie up with the Maurice Richmond Co., in the capacity of Publicity Purveyor. We would add par excellence but for the fact that we hate to think of Milt blushing.

The Handy Bros. have just released three new numbers, which just reek with the well known blues. The names of these new jazz babies are, *Jealous Blues*, *Stingaree Blues* and *Jasbo Johnson's Syncopating Band*.

Charlie Snider has a new song for the coming political campaign entitled *Hylan You're My Man*.

At the Big Vaudeville Houses

COLONIAL'S SHOW IS ENTERTAINING

Avon Four and "Klick-Klick" Headline

Except for sundry mechanical discrepancies, a bill abounding in comedy and dancing was well presented and well received at the Colonial Monday night. Led by the *Avon Comedy Four*, nearly every act got over in good style.

Six American Belfords, lightning acrobats, started the show well. Some very difficult feats were greeted with real applause, not of the perfunctory variety so often allotted to acts of a spectacular nature like this one.

The pace did not slow up any with the dancing done by *Jack Rolls* and *Ruby Royce*. They were accorded two encores.

It is perhaps fortunate that *Conlin* and *Glass* were substituted for *W. & J. Mandel*, as the latter, though always acceptable, would have made three silent acts in a row. The *Conlin* and *Glass* offering, *The Four Seasons*, is one of those unfortunate acts which keep the audience nearly doubled up with laughter throughout, and then for want of a strong finish do not get the applause their entertainment value merits.

Yvette Rugel supplied the only real singing act on the bill. Presenting a routine of popular and standard numbers in a pleasing manner, she added some much needed class to the show.

Klick-Klick, with *Millership* and *Gerard*. It is a song and dance revue with corking scenery, costumes, and mechanical novelties. At the end, a truly beautiful scenic effect, on which a large number of balloons descended, could not help loosening the audience a little, and there was perhaps enough clapping to warrant one bow for the principals.

Elinore and *Williams* in *Wanted; a Cook*, followed the intermission. The idea of the employer thinking he was hiring a cook while she thought he was answering a matrimonial ad, gives abundant opportunity for humor, of which *James Madison* has taken full advantage.

Of course the *Avon Comedy Four* stopped the show. Nuff Sed.

Else and *Paulsen*, coming on a little before eleven, held the audience fairly well. They are good skaters. The Apache dance on skates went big. CHICK.

HAMILTON BILL

Karyl Norman and Two Revues in Show

Billed like a circus at this house last week *Karyl Norman*, the *Creole Fashion Plate*, was no doubt responsible for the capacity showing Monday evening. Radiant in an assortment of brand new gowns and fresh from his European triumph *Karyl* with a collection of breezy songs easily walked off with the honors of the bill. A gorgeous golden drop served to act as a startling background for his elaborate costumes, which brought much favorable comment from the front of the house. *I Want My Mammy*, *In Old Madrid*, *Daisy Days* and a French number, *Cherie*, are included in his repertoire

Avon Four, Creole Fashion Plate, Carl Randall, Henry Santrey and Richard Keane Stars of the Week.

with *Weep No More My Mammy* being used as an encore which incidentally necessitated a speech. *Ben Welch* was also present, his entrance being the signal for a noisy reception. *Ben* assisted by *Frank P. Murphy* had the house from the start, all of his stories going over with a bang. *Ben* does not permit sentiment to interfere with his work in the least. He offers clean substantial material which demands hearty returns, and the result of his efforts was very much in evidence.

Lillian and *Anna Roth*, those talented youngsters who some how or other remind us of the *Lee Kids*, hung up their usual hit. The more we see of these youngsters the more we wonder why some people are adverse to children appearing on the stage. The smaller child is a whole show in herself which, however, does not detract from the ability of her sister. *Will Mahoney* laughed and kidded his way into the good graces of everybody. Opening with *Sweet Hortense*, *Will* proceeded to offer an entertaining routine of nonsensical gags, burlesque paper tearing, etc., which served to keep the folks out front in a merry frame of mind, and then crossed them by going into a fast routine of stepping which just about tied up the show. *Pearson*, *Newport* and *Pearson* spotted second experienced quite some difficulty owing to the late arrivals who heralded their coming by the slamming of seats, etc. *Miss Newport's* number, *Chu Chu Blues*, missed entirely and the boys' table dance, always good for a solid hand, just managed to get over. *May Kurty* and *Partner* opened the show with a series of aerial stunts.

William Seabury and *Co.* reviewed under new acts closed intermission and it fell to *Arman Kalis* and *Co.* to close the show. The act is entitled *Temptation* and is an allegorical Operetta. GILLESPIE.

At the Eighty First Street

Cushell and *Venus* open a good bill at the Eighty-first Street Theatre. Their posing and painting is well done and the winter scene is particularly effective.

They are followed by *Walter Clinton* and *Julia Rooney* in an amusing skit called "After Dark." Their songs are good, their jokes are pleasing, and their dancing is extremely good, especially *Miss Rooney's* clogging.

Then comes the *Princess Joe Quon Tai*. She sang a Chinese song which only got over pretty well, but after the song *I Was Very Green When I Came From China*, *But I'm Getting Wiser Every Day*. Her young sister sang and danced snappily and charmingly.

Johnny Sully and *Muriell Thomas* in "Slapsticks of 1921" are fair. The song *Kill 'Em With Kindness* got over very well.

But the best thing on the program

is *Herschel Henbrie* and his "Piano-flage." *Madame Skidadink* did not appear and he had the stage to himself.

George Jessel and his "Troubles of 1920," closed the show. J. M. Cox.

PALACE UP TO STAND-ARD

Adele Rowland and Carl Randall Score

After the *News Pictorial* and preliminary incidentals, the bill proper was opened by "Dancing Shoes," a terpsichorean novelty. It opened with *Ruth Wells* and five male hoofers known as the *Syncopated Steppers*. This bunch have quite an assortment of steps under their belt, but the *Frisco* number should be eliminated. That stuff is getting to be passé.

Elmer El Cleve, billed as *A Bit of Scotch*, is a dandy Xylophonist. He plays with real expression. He went over to his usual fine hand.

The *Flimerions* is a good hokum act. It depicts the trouble of a family who go motoring to the picnic grounds and have a flivver breakdown.

Harry Burns and *Steve Freda* are appearing in the old *Burns and Frabito* wop turn, *I think you touch*, and although *Freda* lacks the comedy wop touch that *Frabito* scored in, he is a much better guitar player. In fact he is a master at that instrument. I might say here that *Burns* ran away with the laughs of the bill.

Adele Rowland is appearing in a new routine by way of a well balanced song cycle. She went over to a great hand.

Carl Randall and *Company* now took the stage and went over in a marvelous style. *Randall's* dancing tied the show up.

Four Mortons—*Sam*, *Kitty*, *Martha* and *Joe*, are doing an act called *Wearing out the Green*, supposed to take place on the golf course of a country club. They do the usual Mortonisms and score heavily.

John Steel, the ever popular American tenor, stopped the show with his magnificent warbling.

Paul Whiteman closed the show and held them in. SAXTON.

ALHAMBRA SHOW

Cressy and Dayne and Richard Keane

Paul and *Pauline* had the task of getting them all set for the big show. They started quietly but worked up to their thrills and when they left had slightly dented the apathy of the audience.

Madelon and *Paula Miller* followed with piano playing, violin and dancing. The pianist's *Rachmaninoff* selection was a bit heavy for the spot so early on the bill. But the girls worked up a bit of enthusiasm when they came back and did their dancing encore.

Richard Keane. Nicely produced dramatic bits. Impression of *Richard Mansfield* as "Shylock." Ditto of *John Barrymore* in "Dr. Jekyll and Mr. Hyde." Of himself as the miser.

Lloyd and *Rubin*. Neither of the boys seemed to be exerting themselves. And it hurt them, and it hurt the show. They have the stuff, but they had it spread out too thin Monday night.

Then *Cressy* and *Dayne*. A welcome comedy oasis in a semi-desert. *Mr. Cressy*, his lovable, comic self, *Miss Dayne*, snappy in her pointing, and *Miss Hodges*, a darb as the forgetful office force.

After intermission *Princeton* and *Watson* did their familiar slang story. Some of the stuff is now "out of order." But they worked hard.

Then came *Harry Carroll & Co.* *Mr. Carroll* is a glutton for work. He carried the production on his not too robust shoulders. Real lyrics and real tunes. The sure high spot of the evening. *Grace Fisher* may have had a cold—so we'll not mention that she sounded flat, except in her embellishments taken in half-voice. *Harry Laughlin* dances mean and sings meaner. You know—soft and mellow. The *Bennett Twins* gurgled their way under the vests of the customers. And the *Six Chicks* did their slickest. Some act.

Miller and *Mack* subbed for *Margaret Young*. Same "old boy himself." Same sure-fire nonsense.

Pete and *His Pal* closed. A mule riding act in a parlor set. GILBERT.

ROYAL BILL GOOD

Henry Santrey Tops Bill

Herbert and *Dare* opened and received a warm reception for an opening act. They were followed by a clever single—*Dave Roth*. *Roth* gave imitations of several pianists, dancers and a violinist.

Reynolds, *Donegan* and *company* then appeared in a repertoire of dances and skating feats. The girls in this act did some excellent solo dances and did remarkably well when working together.

George F. Moore and *Mary Jayne* got a very poor start, owing to weak material, but as the act went on the material improved.

The first half was closed by *A Dress Rehearsal*. This act kept the audience in roars of laughter throughout and got a big hand.

Leo Beers is perhaps one of the most delightful singles seen at this theatre in many weeks. He indeed is a distinctive entertainer.

Harry and *Anna Seymour* ran away with the laugh honors. *Miss Seymour* was excellent in her impersonations. Her comedy, too, was good.

Music and songs that could hardly be improved upon. That is what *Henry Santrey* and his syncopated band are offering. This act alone is well worth the price of admission. *Mr. Santrey's* delivery of *I'm Waiting for Ships*.

Miss Seymour and *Mr. Santrey* then have an act together which is splendid. The dialogue is a scream and is put over in great shape.

The *Lunette Sisters* was the closing act. SHERWOOD.

NEW ACTS

Mabel Taliaferro & Co.

"Rose of Italy," a playlet in 20 minutes. Full stage special. Reviewed at Proctor's, Mt. Vernon.

Miss Taliaferro's new act, "Rose of Italy," is the homely story of an Italian girl betrayed by her lover's trusted friend. The curtain rises just as the murder has been committed. The detectives are investigating. They find Rosa (Miss Taliaferro) crouching behind a table. She is accused of the murder. In defence she tells her story to the detectives and it is enacted in a boxed set as she tells it.

The first scene is the parting with her lover, on his leaving their little Italian home town for America. Rosa is entrusted to the care of her lover's friend. The second scene in the same spot. Rosa has returned to mourn over the news of her lover's supposed death. The friend appears and persuades her to go with him to America. This she consents to, as that was where he had lived.

The final scene is back again in the tenement. The friend is whipping Rosa when her lover appears. In the fight that follows Rosa shoots the friend as he is about to stab her lover with a knife he grabs from the table.

Thus we are brought back to the start of the act as the murder is committed.

It is a mighty interesting little sketch, Miss Taliaferro carrying it along with her in great shape in spite of the fact that it is not ideally suited to her. Her support is good and the staging fully adequate. GRADY.

Dave Schooler & Co.
"Music Hath Charms"

Concert piano, songs, and dances, in full stage special, twenty-four minutes, reviewed at Keith's Boro Park.

"Music Hath Charms," was written by Schooler and Herman Timberg, who is also given credit for aid in staging in the act. It is generally doubtful as to whether concert music has any charm whatsoever for a vaudeville audience, but Dave Schooler disproved that, as far as he is concerned, in the few years during which he appeared with the *Marmin Sisters*.

Schooler has now with him four girls, among whom Maretta Nally is featured. Miss Nally will be remembered as the cute little creature who appeared with Jack Allman for two seasons. The other girls are Ellen Boyle, formerly of Harvis and Boyle, Ina Alcova, who appeared with Harry Fack for a while, and Peggy Vane.

To describe the staging of the act, each individual number, and the manner in which it is sold, and to give sufficient credit to each member of the act, would take more space than we are allowed. But one thing is certain, Dave Schooler has given vaudeville an act which it can be

proud of, for it is beautifully set, has a wonderful idea, which includes concert piano work, toe-dancing, syncopation, and good singing. Schooler has over and over again, been called the best pianist in vaudeville. We can repeat that here, and add to it, that in addition, he is one of the finest showmen on the boards. One can listen to his interpretation of Liszt's "Campanilla" over and over again and never tire. But Schooler offers others as well, which are just as excellently rendered. Maretta Nally, as the little devil of syncopation who tries to win him from the classics, and succeeds, has one of the most adorable personalities to be seen. Ellen Boyle is not only beautiful to look upon, but sings in a soprano that has power and quality as well. Peggy Vane, is another songstress of more than pleasing qualities. Little Ina Alcova does toe-dancing, splits and back-bends that are wonderful. And then there is also Jerry Friedman conducting the orchestra for the act, who is all a music-director should be. Which, summed up,—means an act that can't miss. HOFFMAN.

Carl Randall & Co. at the Palace

21 Minutes—in two, reviewed Monday.

Carl Randall, assisted by two clever little misses, Dorothy Clark and Berta Dorn. The three are discovered sitting on a divan where they sing a number, *You Don't Have to Learn How to Love*, led by Randall. They then do a trio dance to additional choruses, Randall follows with a solo dance to *I'm Just Wild About Harry*. Dorothy Clark then sings a pretty little number *I'm Saving for a Rainy Day*.

Miss Dorn plays a solo medley on the piano, which she does real well.

Miss Dorn accompanies for Randall while he does a solo dance.

After this Randall introduces a number called *Peaches*, after which the three dance to a great hand.

For an encore, Randall gives his impression of how a ballet dancer would handle a grey derby if a ballet dancer wore a grey derby. The act went over well. SAXTON.

Mason & Shaw

Songs, talk and dances. Fifteen minutes. Special sets in one, and two, reviewed at Riverside.

Mason and Shaw, two girls, one as a boy, offer a new singing turn. Opening with a special song, after which they go in for some talk, some of the material being good at the start. The "boy" then sings *Kill Them With Kindness*, following with a few dancing steps, done much better than the singing. The surprise of the turn is when the "boy" member displays her massive head of hair to the audience, who gasp with surprise, for Miss Mason impersonates a boy remarkably well. For their finish they sing *When The Autumn Leaves Begin to Fall*, this number getting over fairly well. The act slows down towards the finish, and with parts of the turn remedied, Mason and Shaw should do well on No. 2 big time. ROSE.

William Seabury & Co.

The turn opens in one with the scene being laid in the exterior of a pullman. Seabury and the girls are on their way to New York. Following a lively dance in the form of a rehearsal the company retires, which gives the pullman porter the stage. After a few gags and a song the scene shifts to full stage displaying a rich set of the oriental type with Seabury reposing in abbreviated costume. He awakes to find himself in strange surroundings and upon being told that his every wish will be granted he immediately wishes for women which serves to bring on the girls in various costumes, who typify hilarity, intoxication, etc. Each does a specialty with all of them featuring splits and high kicks, with one girl of the contortionist type standing out above the others. The scene then goes back to one with Seabury being awakened by the porter who tells him they have arrived at their destination and that the girls have left the train. Seabury departs in much haste after which the action jumps back to full stage with more dancing as the feature. Seabury appears in evening clothes, sings a number about being tired of the bright lights and his intentions of marrying—and settling down which serves to introduce his future wife. The other girls appear for the purpose of trying to lure him away but are unsuccessful, and we suppose he lives happily for ever after. The act is chock full of animation and should prove a big asset to any bill. GILLESPIE.

PALACE—CHICAGO**Blossom Seeley Held Over, D'Amour and Douglas Score**

A good show and a very appreciative audience made the performance a snappy one which moved along without a break from start to finish. Homer Royne has an aerial act, which almost stopped the show in the opening position and kept the audience gasping for breath all through his act. Clara Barry and Orville Whiteledge proved to be a number two act that is different. Miss Barry oozes pep and personality.

Franklyn D'Amour and Charles Douglas, otherwise known in New York as Franklyn and Charles, were a sensation with their strong man and surprise work. Zella Goodman assists at the piano and with a vocal solo rendered in good voice. The chair stunt done by the two, after they had offered dance burlesques and other work, is marvelous.

Vernon Stiles stopped the show with his singing and was compelled to take three encores. Mary Boland appeared in a playlet called *\$5,000*, and scored despite the fact that the vehicle was unconvincing. Jack Osterman has always been a favorite here and had them eating out of his hand.

Blossom Seeley and Bennie Fields, in their second week here, scored bigger than ever. Joe Browning in *A Timely Sermon* is also a favorite. Miss Merie and Company closed with a pretty bird act. CHRISTENSEN.

APOLLO—CHICAGO**Dickinson and Deagon Are Hit of Show**

Homer Dickinson and Gracie Deagon ran off with the honors of the Shubert vaudeville show here on Monday afternoon. Dickinson's appearance makes him an ideal subject for motion pictures, and his work as a comedian makes him great for just where he is now, or in a production. Gracie Deagon is an exceptionally good foil for him, and together they make a team that can't be matched anywhere.

The Schwartz Brothers, who have been doing their broken mirror turn for years and years, ran second to the musical comedy team. For despite the years and years during which they have been doing their act, it is still one of the funniest bits to be seen in vaudeville.

Alexander Carlisle, assisted by Harry Corson Clarke and James T. Ford, offered a playlet called *It Can Be Done*. The sketch is a tale of Greek meeting Greek, in this case, being transposed to fit the results of a meeting between a confidence woman and a sophisticated New York business man, in which the woman almost meets her Waterloo.

Ciccolini opens the second half of the bill this week and appeared on Monday afternoon without a pianist. He gave a good account of himself with several operatic numbers. Bert Melrose and his famous fall also did well. Evans and Girls were a weak spot on the bill. The turn is decidedly amateurish, not only in its staging, but in the ability offered.

Cecil Cunningham is as entertaining as she always was, and that's some. The Pederson Brothers closed the show with an aerial offering, and Bill Brenck's *Golden Horse* was mildly received in the opening spot. Frank Jerome woke them up with acrobatic dancing in the second spot. SEGALL.

STATE-LAKE—CHICAGO**Fair Show for This Week**

Frank and Eddie Monroe opened with a good tramp comedy acrobatic turn. Frank Gaby is more than just a ventriloquist and proves it in second spot here with a good routine of talk and bits. De Haven and Nice assisted by a third party who is unbilled, offered their hokum dance turn and some legitimate work that went through at a fast pace and scored heavily.

Ben Turpin, who was in Chicago only a few weeks ago, received a great reception on his entrance but left with hardly any applause to his credit to speak of. Turpin's offering is disappointing.

Perhaps one of the best two man singing acts to be seen is that of Bartram and Saxton, one of whom is a dead-ringer for John Charles Thomas, not only in appearance but in his style of singing and his voice. The other has a dandy tenor, and together they do a routine of harmony that can't be matched. In addition they are excellent showmen.

Dorothea Sadler offered in 1900 a clever comedy turn that proved to be one of the hits of the show. HAROLD.

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RIVERSIDE HAS ENTERTAINING BILL

Program Features Harry Fox and Franklyn Ardell

Monday matinee at the Riverside showed an increase in attendance. The bill did not run in accordance with the program. *Sharkey, Roth and Witt*, programmed for No. 2 spot were replaced by *Lehr and Belle*.

Evans and Perez, with their sensational novelty, opened. The act worked very neatly, displaying showmanship.

Lehr and Belle got away well on number two with their turn, both working very hard.

Owen McGivney, the distinguished protean actor, presented his famous *Bill Sykes*, a dramatic episode from *Dickens*. The act has not been seen around the East for some time.

Ernest R. Ball, was programmed to follow, but *Ann Gray*, in songs and a harp appeared. *Miss Gray* is probably new to vaudeville. The material she is at present using will never do for vaudeville, although she has both talent and personality. If her numbers were changed for vaudeville, her turn may continue in the varieties.

Harry Fox and *Beatrice Curtis* started the ball rolling with their clever comedy turn. *Fox* opens with a nifty number entitled *Tuscany*, and also does several minutes of talk, with supposedly two stage hands, that brought out some very good comedy. *Beatrice Curtis*, certainly is there when it comes to looks and appearance. She joins *Fox* in singing his first number both putting the song over in an original manner. *Fox's* personality is certainly an asset to him, and he knows how to sell his material. The program states that *William Collier* and *Harry Fox* wrote the act. Special scenery is carried. *Harry Fox* and *Beatrice Curtis*, have certainly put together something new and original, and should find it easy sailing over the big time. The act was one of the afternoon's hits.

Ernest R. Ball appeared following intermission. This popular composer did splendidly with his piano-singing turn. The entire house appreciated *Ball*, and he had to warble several of his old time songs before he made his exit.

Franklyn Ardell, in *King Solomon, Jr.*, assisted by *Florence Maderia*, *Billie Dauscha*, and *Jean Thomas*, did not do as well at the Monday matinee as the act formerly did in other New York houses. Although *Ardell* worked very hard to get the comedy over, it was nearly toward the finale when the audience woke up to the comedy. The turn closed to very little applause.

Bert and Betty Wheeler, with their clever turn in bits of everything held their own throughout their entire turn.

Rose.

Cashier and Money Disappear

SAN FRANCISCO, Oct. 8.—Roy Lamport, the cashier of the Maitland Theatre here, has disappeared. With his disappearance \$500 belonging to the theatre also could not be found. There has been a warrant issued for his arrest.



SESSUE HAYAKAWA

Popular Japanese film star, whose latest picture released by R-C Pictures Corp. is "Where Lights Are Low"

Ex-Follies Girl Sues Parents-In-Law

SAN FRANCISCO, Oct. 8th.—Florence Sharp Willard, a former Ziegfeld "Follies" girl has brought suit against the parents of her husband, Alfred Willard, for \$25,000 for alienation of affections. The case is now pending. She had recently had her husband arrested for abandonment, which action was dismissed in court.

Wilson and Schroeder Split

Wilson and Schroeder, vaudeville team, have split, both of them having made arrangements to go into different acts. Harry Wilson will do a new single in vaudeville shortly and Helen Schroeder will join the cast of the Four Marx Brothers' show, "On the Balcony," taking the place of the female lead, Hattie Darling, who is out of the show.

Fidelity to Give Concerts

The Actors' Fidelity League will give a series of all star feature concerts in behalf of its Building Fund, at Henry Miller's Theatre during the current season. There will be one each month, the first to be given on Sunday evening, October 23rd.

New Show at Century Roof

"The Revue of the Century," the show put on by the Al Herman Amusements at the Century Promenade, formally opened last Friday after being postponed for a week. Sigmond Werner, well known restaurateur, is in charge of the Promenade. Dining and dancing are a feature of the new resort, atop of the Century Theatre.

Wharton to Manage Olympic

George Wharton will be installed as manager of the Olympic theatre, Chicago, shortly. Wharton, who has for years been connected with the Associated Press, is a well known newspaper man.

Hattie Darling Out

Hattie Darling, who has played the female lead with the Four Marx Brothers show, is out of the cast. Miss Darling expects to be seen in a new skit shortly.

Sunday Concerts at Jolson's

The first of what is to be a series of weekly Sunday concerts was inaugurated at Jolson's Theatre, at 59th Street and Seventh Avenue, on Sunday, October 9. Al Jolson headlined the bill which has over eight other acts. The concerts will continue, booked in the same manner as those held at the Winter Garden last year were.

Soldier Play Doing Business

Calgary, Alta., Oct. 8, 1921. — "Mademoiselle of Armentieres," written by four returned Canadian soldiers, now students at Toronto University, with a cast, the male members of which are all returned men, is playing to good houses throughout Canada. The men have not yet acquired the ease of the "Dumbells," but they give good entertainment. The production is well staged and the trench scene is the nearest to the real thing we have seen and brings great applause from men who were at the front.

"Pomander Walk" with Music

"Pomander Walk," Louis N. Parker's famous comedy of the five little houses on the Thames River, originally produced at Wallacks' Theatre, New York, by Geo. C. Tyler, has been secured by Russell Janney, and will be produced as a musical offering.

Mr. Janney will start production immediately. The score will be Hugo Felix, composer of "Lassie," "Pom Pom" and other successes, and the book is now being rearranged for musical comedy purposes by Catherine Chisholm Cushing. The lyrics will be by Brian Hooker.

Al Roth Has Tough Break

Al Roth, who dances in the act of Eva Shirley, is out a new sixty dollar suit as a result of a drunken sailor falling against him just as he was coming out of Freeman restaurant in company with Max Kessler, husband of Miss Shirley. The sailor tore off the lower pocket and took the rest of the suit with him. A patrolman of the West 47th street station arrested the sailor on a charge of disorderly conduct and sentence was suspended next morning in the West Side court. But this does not help Al Roth any, whose only consolation is that he took a whack at the tar while he was making shredded wheat out of his new raiment.

"The Wren" Loses Performance

The sudden illness of Leslie Howard, the leading man in the company supporting Helen Hayes in "The Wren" at the Hollis Street Theatre, Boston, necessitated the omitting of a performance and disappointing a large audience last week. The author of the comedy, Booth Tarkington, had just completed and rehearsed some perfecting changes in the dialogue, and because of this fact the regular understudy was not prepared to assume Mr. Howard's role.

Mr. Howard recovered in time to open with the play at the Gaiety Theatre in New York on Monday night.

Anderson and Bohemians, Inc., Have Split

The Bohemians, Inc., have made arrangements with Leon Errol to re-stage the "Greenwich Village Follies," which was originally produced and staged by John Murray Anderson. The entire second act is said to have been already fixed over and the "Enter Madame" skit, in which James Watts was featured is also said to have been changed. John Murray Anderson, who arrived back from French Lick, Ind., last week, is said to have noted several changes in the play, and a lawsuit is rumored to be started as the result, by Anderson against the Bohemians, Inc. Anderson is said to hold a contract with them which makes it impossible for them to change the show without his sanction. Errol began work on changing the show last week. Joe Browne, who was with "Jim Jam Jems" last season, has been added to the cast, working opposite James Watts.

Anderson, according to reports, will not have anything to do with the production of the "Greenwich Village Follies" next season, but, instead, will produce his own show, for which he is said to have secured Wall Street backing.

Gloria Swanson Sued

LOS ANGELES, Oct. 3.—Gloria Swanson and her mother became the central figures in a \$100,000 suit today when relatives of the late Matthew P. Burns filed a contest to his will, charging the screen star and her mother with exerting undue influence on the late proprietor of a string of shoe stores.

Burns, who died August 17, left his entire estate except a few small legacies to his widow, Mrs. Adeline L. Burns, who is the mother of Miss Swanson by a former marriage. The estate is valued in excess of \$100,000. To his two brothers, a sister and a nephew he bequeathed \$500 each. They have filed a contest.

Bernard Daly in "Kerry"

Bernard Daly will be featured in a new play this season, by Sydney J. Ellis, entitled "Kerry." Mr. Daly will be under the management of the Beaulieu Producing Company. A New York cast has been engaged for his support. The Klaw & Erlanger office have arranged bookings to the Coast and back.

"Wandering Jew" Is Not from Novel

"The Wandering Jew," which David Belasco and A. L. Erlanger will present at the Knickerbocker Theatre, is not a dramatization of Eugene Sue's novel of the same name. It is an original drama in four phases and seven scenes written by E. Temple Thurston and has just closed a year's run at the New Theatre, London.

"Irene" in Canada

Very few attractions have given more general satisfaction than "Irene," which played at the Grand, Calgary, and the Empire, Edmonton, recently. The production is first class and the cast, principals and chorus all that could be wished. Business is excellent.

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Little Trips to Los Angeles Studios

With Otto Henry Harras

THE Goldwyn Company is recognizing the undoubted ability of Cullen Landis and is giving him parts which will give him big opportunities. He has just finished the title role in "The Man With Two Mothers," by Alice Duer Miller, and is now at work in the chief role of "The City Feller," by Julien Josephson. Landis first attracted attention in "The Girl From Outside," by Rex Beach, and then scored in "It's a Great Life" and "Snowblind."

Now Mary Is Peeved

Mary Miles Minter, whose real name is Juliet Reilly, was paid a real money salary of \$2,250 a week by the American Film Company. But one day they docked her for some minor grievance, and she sued them for \$4,125. This grievance was toothache, and Mary refused to go on location, and went to a dentist instead, for which one can scarcely blame her. What is more, the United States District Court at Los Angeles gave Mary the sum she asked for, and the American Film Company appealed from the decision. Because Mary shampooed her hair and consequently could not arrange it just as it had been in the previous day's work, they fined her \$187.50 for a quarter day she missed before the camera. Mary was not present in court when her case was argued.

Leslie Hiscott, hitherto location manager at the Paramount studio in London, has been appointed assistant director to George Fitzmaurice and is thus taking an active part in

the production of "Three Live Ghosts."

H. D. H. Connic, who for the past two years has been chairman of the Finance Committee of Famous Players-Lasky Corporation, having shaped the Company's financial policy to the entire satisfaction of the management, has resigned to take up other work. He will be replaced by Theodore F. Whitmarsh.

Paramount has made arrangements with the book publishing firm of Crosset & Dunlap for the publication of a photoplay edition of

Ian MacLaren's

"Beside the Bonnie Brier Bush," to appear simultaneously with the release of the Donald Crisp production, "The Bonnie Brier Bush," which was recently completed at the London studio.

The photoplay edition will be illustrated with stills from the Crisp production and will be encased in a special jacket.

The resurrection of the somewhat "ancient" and original production of "The Three Musketeers" to compete with the modern Douglas Fairbanks masterpiece has come in for a scathing rebuke by Thomas H. Ince, the original producer. Ince warns exhibitors and the public that although he produced the original many years ago, it is not a "Thomas H. Ince Production," nor has he any interest in it or control over its distribution.

The producer also issues a good-natured suggestion to reviewers who have seriously compared the two productions that one picture was made with the limited resources of the pioneering days in pictures and costing about \$15,000, while the Fairbanks production had all the advantages of the most modern cinematographic developments, at a cost of about a million dollars.

On November 10th, Burton Holmes of Travelogue fame will begin the 29th season of his personally delivered Photo-Stories of Travel, with five new subjects, the first one being on Mexico. With the first week in December he will have completed the 300th release of his Paramount Burton Holmes Travel Pictures, having issued a new picture each week for 300 successive weeks, beginning on February 7th, 1916. This beats all records for travel pictures in the motion picture theatres.

With Dorothy Dalton in the featured role,

George Melford

starts his production at once, "Moran of the Lady Letty," from the novel of Frank Norris, adapted for screen use by Monte J. Katterjohn. Miss Dalton has just returned from the East and the company goes on location in Northern California to get many of the water scenes. Rudolph Valentino, who was featured with Agnes Ayres in "The Sheik" is to play the lead.

Philip E. Rosen has been engaged

to direct Wallace Reid in "The Champion," J. E. Nash's screen adaptation of Grant Mitchell's well-known New York starring success, "The Champion," by Thomas Loudon and A. E. Thomas and work is to start in a few days at the Lasky studio. One of the finest casts that could be assembled has been provided for "The Champion." Lois Wilson, popular Paramount leading woman, who has just completed work in "Miss Lulu Bett," playing the title role in this William deMille production, will have the feminine lead in "The Champion."

Mary Alden, who appeared in William D. Taylor's "The Witching Hour," and who became famous in Reginald Barker's production,

"The Old Nest"

is starring in person in a new play called "Ropes," which opened the fifth season of the Hollywood Community Theatre. Wilbur Daniel Steele is the author of the play.

Universal announces that Lon Chaney's Universal-Jewel production, now being made at Universal City, is to be called "The Mask." This name was chosen because it best fits the unusual characterization being depicted by Chaney. The story is said to be a gripping north-woods drama in which the leading character masks his true character over a period of many years.

Supporting the popular character, in this, his first starring role, is a strong cast including Irene Rich, Frank Campeau, Alan Hale, Spottiswoode Aitken, Dagmar Godowsky.



May Allison, Metro Star, at the wheel of her high-powered Cunningham car, is about to take a spin over the beautiful California hills. We hope that she doesn't leave that spacious back seat empty.

"THEODORA"

Gigantic Italian Film Shown by Goldwyn

Story adapted from Sardou's romance. Made in Italy by the Unione Cinematografica Italiana. Released by Goldwyn. Cast features Rita Jolivet.

"Theodora" is the super screen spectacle founded upon Sardou's famous romance. Theodora is the daughter of Acacios, keeper of wild animals in the circus at the Hippodrome of Byzantium. She was a circus dancer, flower girl, actress, and a daughter of pleasure, and proved so fascinating that Justinian, the Emperor, married her. Thus becoming Empress Theodora revelled in her power; yet her early life was so intense, she often disguised herself as a woman of the streets and indulged in plebeian orgies. She meets Andreas, a rich Greek, and falls desperately in love with him, assuming the name of Myrta. Andreas plots against the Emperor, and swears to murder Justinian and his dissolute wife. When Theodora, the Empress, arrives at the arena where royal games are in progress, Andreas recognizes her as his sweetheart Myrta, and denounces her in front of the populace. Andreas is sentenced to death for his outburst, but Theodora orders an attendant to let the lions loose in the

arena, thus hoping to divert attention from her lover. A terrifying riot of stupendous proportions begins and the carnage is appalling.

Theodora goes to a witch to obtain a love philter that would enable her to regain the love of Justinian and consequently her hold on the throne, but when Andreas curses her, she offers the love philter to him. The philter, however, contains poison and Andreas dies in agony. Theodora is sentenced to death by the Emperor for her infidelity, and dies by hanging with the name of her lover on her lips.

Rita Jolivet plays the lead with distinction and a great sense of the dramatic possibilities. This is said to be the most colossal screen spectacle ever shown, and the assertion is made by Count Ignazio Thaon Di Revel, who came from Italy especially to help Goldwyn in presenting this picture, that by actual count more than 25,000 people were employed in the big spectacular scenes.

DWIGHT CONN.

(At top) The Emperor awaits the coming of Theodora



(In center) Theodora secretly meets her wealthy lover in the beautiful gardens of the palace. She risks her title of Empress to seek the caresses of this handsome Greek



An interesting couple in the Goldwyn production "Theodora"

"JUDGMENT"

Exceptional Photography in World Film Co. Release

A World Film production featuring Ellen Richter. Adapted from Victor Hugo's historical drama, "Mary Tudor."

Since Eve's first indiscretion, to the present day Sybarite, be it beggar maid or queen, a woman is, above all, a woman with the power to love, hate and be jealous. And Mary Tudor, in her day, was no exception. "Judgment" is a European-made picture, distinguished from the average big feature by splendid technical directing, remarkable photography, a unity of plot and action that is keyed with suspense and the heart-interest, humane element. It is a photoplay that undoubtedly will rank with the foremost pictures of the year.

The lightings have been so placed

that the characters are thrown in vivid relief in the foreground, making them appear almost lifelike against a background that is only employed as a background and not as an added attraction to the feature. However, there are several spots where the lighting is too keen and detracts from the clearness of the film. The historical matter of the period of the plot has been caught splendidly; yet, different from other photoplays of costume regalia, it is not produced with an eye to making the feature lavish, but rather with holding the interest through the suspense and action of the plot. The production has been edited excellently, and Mr. Chandler and Mr. Laub, who are jointly re-



sponsible for this, are to be lauded greatly. A word should be said about Ellen Richter, who appears for the first time on the American screen. In the American sense of the word, she is not a "raving beauty;" still there is a specific, stately attractiveness about her that is brought into finer relief by her superb acting. Unquestionably she has a histrionic talent that matches with the best of our American stage and screen.

HENRY IRVING MARGOLIES.

(Above) Mary Tudor, standing in judgment on one of her humble subjects, refuses to listen to her sorrowful pleadings, with an almost unbelievable haughtiness.

In the center Mary Tudor, the heroine of the World Film Co.'s production "Judgment," is listening, not without a surprising display of fear, to the wily remarks of a gentleman in waiting. His scheme must be a clever one, for his sardonic smile shows cunning and there is an evil glint in his eye.

Helen Richter, as Mary Tudor in "Judgment," is surrounded by a group of courtiers, all of whom denote anger at the proceedings. Her calm, frozen stare into space and her set expression suggests that her judgment of the issue will be a decided negative.



"LADYFINGERS"**Bert Lytell in Metro's Latest Crook Story**

Adapted by Lenore J. Coffee from Jackson Gregory's story. Directed by Bayard Veiller. Produced by Metro Pictures Corporation.

Robert Ashe (Ladyfingers).....Bert Lytell
 Enid Camden.....Ora Carew
 Justin Haddon.....Frank Elliott
 Rachel Stetherill.....Edythe Chapman
 Lieut. Ambrose.....DeWitt Jennings
 Robert Ashe (at age of four)

Stanley Goethals

"English Harry" Ashe discovers a small boy (who is left to wander in the streets after his young mother is killed in a traffic accident), stealing fruit from an Italian street vender. The nimbleness of the boy's touch attracts the attention of English Harry, who rescues the boy from arrest, and takes him home with him to train him to be a bank burglar.

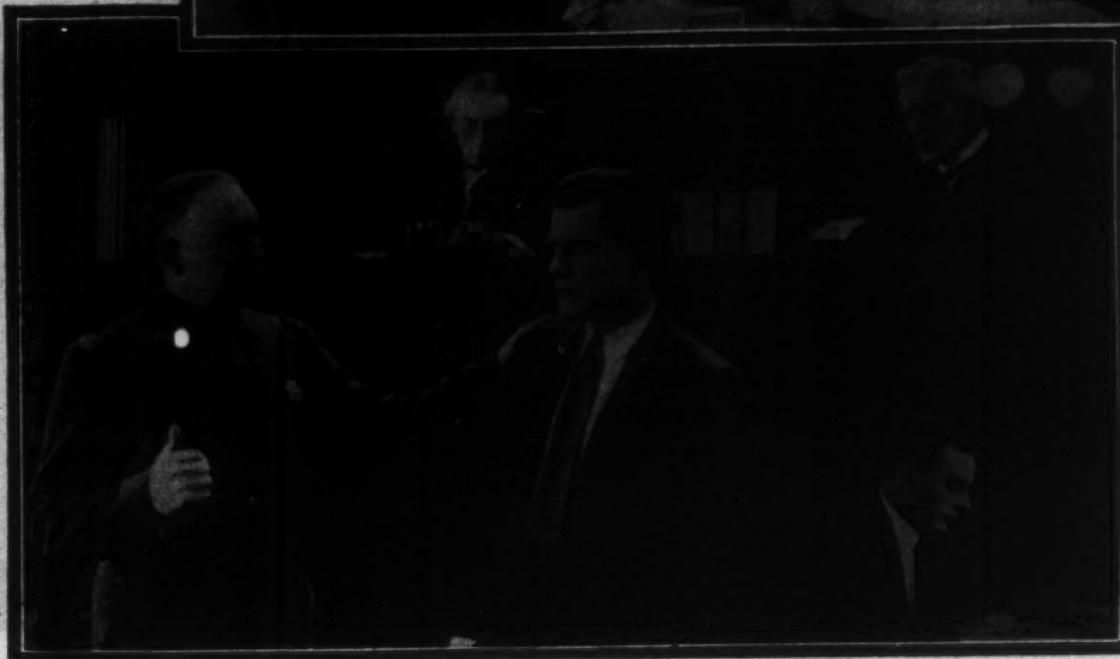
Twenty years later the boy, now an expert safe-cracker, called "Ladyfingers," and supposedly named Robert Ashe, the son of English Harry, opens a safe before the Police Lieutenant, Ambrose.

A valuable string of pearls is mis-

sing and Haddon believes he has caught Ladyfingers with the goods. The pearls, however, are found in the old lady's handbag. Mrs. Stetherill invites the young man whom she suspects is her grandson to visit her, and determines to find out whether Ladyfingers is or is not a crook. She gives him money to put in the safe.

That night he slips down to the safe, opens it, but does not take anything out. He is discovered by Mrs. Stetherill, who orders him out of the house. He is arrested and serves two years in spite of the fact that Mrs. Stetherill tried to get him off. When he returns he and Enid start a little farm together and are happily married.

Bert Lytell is an excellent choice for Ladyfingers. He plays the part with a keen appreciation of its value. Edythe Chapman is excellent as the rich old lady. Ora Carew is a charming Enid. HOMER DWIGHT.



Bert Lytell leans forward from husky steed to converse in dulcet tones to Ora Carew. Ora seems ready with a come-back and is enjoying the conversation just as much as Bert himself.

Bert Lytell is having a regular picnic in his latest Metro picture "Ladyfingers," and he seems to have grasped the situation nicely—Ladyfingers in his hand and we wonder if Ora Carew brought ladyfingers in her basket.

But in the court room Lytell puts on his don't-touch-me expression and if it weren't for the watchful eye of the judge and the nearby lawyer, we'd be willing to wager he would shake that hand off from his shoulder.

"THE BARRICADE"**R-C Production of Heart Interest**

Story by Daniel Carson Goodman. Directed by William Christy Cabanne. Released by R-C Pictures Corporation.

Jacob Solomon.....William H. Strauss
Robert Brennan.....Kenneth Harlan
Jane Stoddard.....Katherine Spencer
Doris Solomon.....Dorothy Richards
Sam Steiner.....Eugene Borden
Myrtle Moore.....Muriel Kingston
Phillip Stoddard.....James Harrison
Tim Flannigan.....John O'Connor

False pride and ingratitude, which keep a rising young physician from keeping his friendly relations with the people who had been responsible for his education and his success, is the theme of this well played picture. His socially ambitious wife causes the breaking away from the physician's old associates, particularly from his foster father, an orthodox Jew. The old man is about to be put out from his home, which he had mortgaged in order to have the money to pay for his foster son's education. A sister of the doctor, without the knowledge of the old man, tells him (the doctor) about the money difficulties. Filled with remorse at his neglect of the old man, who had been a father to him, the doctor goes up and settles the account. His pretty wife suddenly realizes her mistake in

her attitude towards the Jew and she seeks out the reunited father and son and breaks down her barricade of pride and prejudice.

There is a side interest in the married life of Doris, the daughter of Solomon, and Sam Steiner, a good man, but with whom suspicion and jealousy amount to almost a disease. In front of the old man, he is always nice to Doris, but the minute they are alone, he always abuses her and accuses her of serious misdeeds.

The direction of William Christy Cabanne is at all times successful. The opening scenes in Solomon's shop, known as "Daddy's place," are depicted with careful realism and all the dreariness of an East Side cigar storekeeper's home. The acting is uniformly good, particularly William A. Strauss as Jacob Solomon, Kenneth Harlan as Robert Brennan and the beautiful young Kathleen Spencer as the social-climber wife. Dorothy Richards in the role of Doris gives an excellent performance. The characterizations are more important in this instance than the story itself, which moves slowly but never uninterestingly. **HOMER DWIGHT.**



Final instructions are being given to these youngsters, colored and white alike, before their departure for some improvised swimming pool. Kenneth Harlan is the man in this R-C picture, "The Barricade"

A lively scene in the dining-room of Solomon the cigar store keeper, where a gala supper party is in full swing. The paper caps and the generous helping of cake bespeak a happy evening

Katherine Spencer plays a soft love song while her husband gazes at her in rapt attention, grateful that their love is reunited. A final scene in "The Barricade," the new R-C picture, directed by William Christy Cabanne

Is That So!

WARNER BAXTER is supporting *Constance Binney* in a production which is to be released in November.

Wanda Hawley's third production of the present season finds *T. Roy Barnes* playing the male lead.

John Bowers is appearing with *Mary Miles Miner* in a South Sea Island story written by *Ewart Adamson*.

Dwight Cleveland and *Percy Heath*, assistants to the Supervising Director, will hold the fort at the Realart scenario department during the absence of Supervising Director *Elmer Harris*.

Little Gloria Wood, baby daughter of *Sam Wood*, director, appears in the cast of *"Don't Tell Everything,"* which he recently completed for Paramount. This is the triple-star photoplay in which *Wallace Reid*, *Gloria Swanson* and *Elliott Dexter* have the leading roles, with *Dorothy Cumming*, *Genevieve Blinn*, the *DeBriac* twins and others in the supporting cast.

Douglas Fairbanks, in *"The Three Musketeers,"* is booked to appear upon the screen on the F. F. Proctor Circuit of vaudeville and picture theatres.

Pavlova and her company will play F. F. Proctor's *Harmonus Bleeker Hall*, Albany, on November 21.

Pauline Stark

will be *Thomas Meighan's* leading woman in his new Paramount picture, *"If You Believe It, It's So,"* which he is just starting under the direction of *Tom Forman* at the Lasky studio. Other players who will be seen in *Mr. Meighan's* support in this picture are *Joseph Dowling*, *Theodore Roberts* and *Charles Ogle*.

Edna Murphy and *Johnnie Wilker*, co-starring in a picture being made at the Fox West Coast studios under the working title *"Extra, Extra!"* are supported by *Wilson Hummel*, *Edwin B. Tilton*, *Hershel Mayall* and *John Sterling*.

Gloria Swanson, who recently returned to California from New York after a vacation, has again left Los Angeles on a trip Eastward, for a location trip to obtain exterior scenes for her new Paramount picture, *"The Husband's Trademark,"* which *Sam Wood* is directing, the company includes *Richard Wayne*, *Stuart Holmes*, *Lucien Littlefield*, *Charles Ogle* and *Edythe Chapman*.

Ethel Kaye has been cast for the part of *Sara Levin* in Goldwyn's production of *"Hungry Hearts."*

Fred Warren has been selected to play *Abraham Levin*, the father, in *"Hungry Hearts,"* at Goldwyn's. He played a Chinese character in *"A Tale of Two Worlds,"* directed by *Frank Lloyd* for the same company.

Gerald Pring, juvenile character portrayer, has just signed to play a prominent part supporting *Doris May* in the current *Hunt Stromberg* picture at the Robertson-Cole studios.

Theodore von Eltz, has started work at Fox's in a picture with *Johnnie Walker* and *Edna Murphy*.

Robert Edson, ever popular stage and screen star, has signed a con-

tract with *Robertson and Webb*, casting directors of Los Angeles, by which they become his exclusive business representatives.

Gerald Pring won a silver and gold loving cup last week at the Westgate Tennis Club's fall tournament.

H. M. Walker, who titles all the *Hal E. Roach* Comedies, has returned to his work at the *Hal E. Roach* Studios after a vacation spent in New Orleans and Palm Beach.

M. P. Operators Robbed

Burglars robbed a safe in the headquarters of the Moving Picture Operators' Union, 101 West Forty-fifth Street, Wednesday night, obtaining \$1,736 cash, \$200 in checks and valuable papers. Some of the checks were found.

Wednesday was a dues collection day of the union and the safe contained the receipts. The union officials believe the robbery was committed by persons with inside knowledge.

Inspection Movie Exported

A copy of the United States Department of Agriculture motion picture, *"The Honor of the Little Purple Stamp,"* has been sent to the United States agricultural trade commissioner in London, and he is to arrange for its exhibition in England, and later in France, Germany and other countries.

"The Honor of the Little Purple Stamp" shows in complete fashion the work which guarantees freedom from disease for all meat leaving American packing houses and going into interstate or foreign commerce.

"Trolley Troubles" Is New Hal Roach Comedy

"Trolley Troubles" has been selected as a title for the new Hal Roach comedy featuring *Gaylord Lloyd*. The offering has been scheduled for release by Pathe the week of October 23rd. Lloyd is assisted in the comedy by *Beatrice La Plante* and the entire staff of the Hal Roach funmakers. A feature of the offering is the comedy trolley car, which was especially built at the Roach studios for the antics of the comedian. The car can run on the track or off the track, and very nearly succumbs when a too-well upholstered person climbs aboard.

E. A. Eschmann Made General Sales Manager

E. A. Eschmann, successively branch manager at Chicago, Feature Sales Manager, and latterly Assistant Director of Exchanges of Pathe Exchange, Inc., has just been appointed General Sales Manager of the Gold Rooster organization. This announcement was made this week by President *Paul Brunet*, and follows the elevation of *Elmer Pearson* to General Manager, and *John Humm* as Assistant General Manager.

De Mille Starts "Sat. Night"

Production work started last week at the Lasky studio on *Cecil B. DeMille's* new Paramount production, *"Saturday Night."*

Leatrice Joy, *Edith Roberts*, *Conrad Nagel*, and *Jack Mower* head the stellar cast which includes *Sylvia Ashton*, *Edythe Chapman*, *James Neill*, *Julia Faye*, *Theodore Roberts* and other players. The story of *"Saturday Night"* is an original by *Jeanie Macpherson*.

Levey Has Five New Ones

The *Harry Levey* Service Corporation have now in completion, and ready for release shortly, five new educational features. These are *"Harmony,"* showing the evolution of music, *"It Never Rains But Pours,"* a home economics film, *"Made To Order,"* a business subject, *"Fill Your Egg Basket,"* and *"More Milk and How To Get It,"* which are of interest to the farmer and dairyman.

Agnes Ayres to Be Starred

Agnes Ayres has started upon her career as a full-fledged Paramount star, having begun work at Hollywood in *"The Lane That Has No Turning,"* which *Eugene Mullin* adapted from the novel by *Sir Gilbert Parker*.

Gareth Hughes is getting the worst of it in *"Gaments of Truth"* (Metro)

Pauline Frederick in *"The Sting of the Lash"* (R-C) is deeply concerned over the old man's accident

Meighan Begins One

"If You Believe It, It's So," starring *Thomas Meighan* and with *Tom Forman* directing, was started at the Lasky studio Monday. This is the novel by *Perley Poore Sheehan* which the late *George Loane Tucker* had hoped to produce when death intervened. The rights and all the material prepared by *Mr. Tucker* were purchased from his estate by Paramount.

J. S. Woody on Way East

J. S. Woody, general manager, who has been on an inspection tour of the branches since the second week in August, has left Los Angeles and is now en route to New York on the last leg of his journey.

While on the coast *Mr. Woody* inspected the new Realart studios, which have been greatly augmented in conformance with plans laid out by President *Morris Kohn*.

Neilan Holds Up Building

Marshall Neilan has held up the building of a three-quarters of a million dollar producing plant pending the decision on the question of censorship of films shown in Los Angeles movie theatres. *Mr. Neilan* some months ago purchased a large plot of land in Los Angeles for the purpose of building a studio accommodating five big producing companies. In this new plant *Mr. Neilan* planned to double his own output and affiliate with various other producers in a co-operative plan calling for the interchange of stars, directors and laboratory experts.

Upon returning from a trip to New York where he perfected financial arrangements for the project, *Mr. Neilan* finding the censorship situation threatening Los Angeles, called a halt to all activities which were in charge of *John Jasper*, a builder of studios.

FLORIDA BIDDING FOR L. A. PRODUCING INDUSTRY Miami Taking Advantage of Censorship Fight— Municipal Studio a Possibility

Los Angeles, Oct. 8.—That Miami, Fla., is making a strong bid for the Los Angeles motion picture producing industry, including the possibility of a municipal studio to be placed at the disposal of the film makers in anticipation of the situation that will confront producers here should local censorship become effective was brought to light yesterday by Marshall Neilan, one of the foremost producers of California-made pictures during the past eight years.

Concrete evidence of the eagerness on the part of influential business interests at Miami to take advantage of the feeling on the part of producers here who have stated they would produce elsewhere should censorship be passed, is disclosed in a telegram received by Mr. Neilan from Donald Caddigan, wealthy real estate owner and influential business man at Miami, as follows:

"Understand you are holding up building new plant in Los Angeles pending outcome censorship question. As relief to situation facing you and other producers would like to recall to your mind spirit of co-operation extended you when here last Winter and which would be accorded any other producer by Miami and entire State of Florida. Conditions here for picture making, as you know, from personal experience have every

advantage found in any other part of country as far as climatic conditions and scenic backgrounds concerned. Also remember you are only forty hours from New York City, the film distributing and financial centre of the country and where metropolitan backgrounds for pictures are available as in no other city. Locations here for exteriors are available throughout entire year; you will find every form of business and commercial life at your door. Florida as movie producing possibility second to none. You know you can count on private and municipal co-operation to very limit here. Possibilities of municipal studio to be placed at disposal producers particularly evident at this time. Please extend good wishes and spirit of hearty welcome to all producers and advise situation."

The reference to Mr. Neilan's visit to Florida last Winter had to do with the production of "The Hidden Paradise," with John Barrymore, calling for Florida backgrounds and which the producer staged practically in its entirety there. The telegram states fully the advantages the film industry would have in Florida. Should the present censorship plans materialize it is more than probable that many in the industry would take advantage of Florida's offer and move to that state.

"The Roof Tree" Russell's Next

William Russell, Fox star, appears as a scion of an old Southern family, jealous of its traditions and involved in a feud in a picture now under way at Fox Film Corporation's West Coast studios. The story is a screen adaptation of "The Roof Tree," a popular novel by Charles Neville Buck. Jack Dillon is directing the production.

On the Fox lot at Hollywood, authentic Southern mansions and humbler dwellings of the region below Mason and Dixon's line are being reared, while many parts of California provide ideal locations for typical Southern exterior scenes. Russell is supported by Sylvia Breamer, feminine lead; Florence Deshon, Bob Daly, Arthur Morrison and Al Fremont.

"Smilin' Through" Completed

Norma Talmadge has completed work on "Smilin' Through," which has been pictured from Allen Langdon Martin's play of the same name, and which had a successful run on Broadway, with Janes Cowl in the leading role.

Melford to Do New One

George Melford, producer of "The Shiek," is preparing for his next Paramount production, "Moran of the Lady Letty," an adaptation by Monte M. Katterjohn of the famous sea story by the late Frank Morris. Dorothy Dalton will play the featured role, and the cast, which is now being selected, will include Rudolph Valentino.

Several Pathe Releases on Oct. 16th

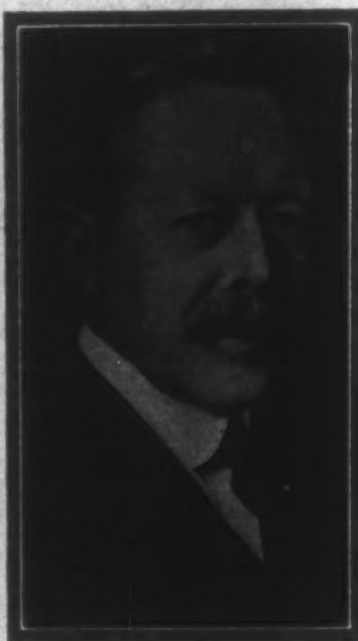
Pathe has scheduled several films for release on October 16th, which will include among the features, several short subjects. Some of the releases on that day will be "The Honor of Romeriz," featuring Tom Santschi, supported by Ruth Stonehouse, Bessie Love, and others; a one-reel "Snub" Pollard comedy called "Law and Order," a comedy featuring Gaylord Lloyd, titled "Dodge Your Debts," an Aesop fable, "The Frog and the Ox," "Adventures of Bill and Bob," an animal feature, and the customary Review, News, "Topics of the Day" and Hy Mayer's Travelogue.

Cameo Classics' First

When Playgoers Pictures released through Pathe Exchanges, "Home-Keeping Hearts," distribution was begun on the first production of the newest Eastern producing company—Cameo Classics. The men behind this organization are Charles W. Barrell, Carlyle Ellis and Albert L. Cook of Columbus, O. Mr. Barrell and Mr. Ellis are well known to the industry, having come into the scenario and directorial field after varied newspaper experiences. It is understood that Mr. Cook is the financial backer of the company.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 566, 567, 568 and 569 of this issue.

Directors—XXXVI



GEORGE D. BAKER

Who directed Gareth Hughes in "Garments of Truth," a Metro picture

Longest Film Made by Bray

Literally the "biggest" motion picture, in point of footage, ever made is being produced by The Bray Productions, Inc., according to an announcement yesterday by J. R. Bray, president of the company. When cut and assembled, it will be twelve reels in length and will take three hours to project.

This monster movie is a single feature in a new educational series which is being made by The Bray Productions, Inc., for use in schools, churches, and industrial plants. The series includes motion text books on science, history, travel, useful arts, the fine arts and practically every other branch of education.

Louis Nalpas in N. Y.

Louis Nalpas, the French cinema magnate, arrived in New York from Paris at the beginning of the week on his first visit to this country. The main object of his trip is to observe methods and conditions in the American field of motion pictures, and to discuss releasing arrangements for his production of "Mathias Sandorf." At the offices of Pathe Exchange he had several conferences with Paul Brunet, from whom, he remarked, he had gained valuable information during the latter's sojourn in Paris last summer.

Pathe Men Promoted

Elmer Pearson, who for the past eighteen months has been director of exchanges for Pathe, has been appointed General Manager of Pathe, by Paul Brunet. A management committee was also appointed by the Pathe Board of Directors last week, which is to consist of the president, vice-president, secretary, general manager and assistant general manager of the concern.

Other promotions made last week include Barnhard Benson, who was elected vice-president of the firm, and Joe Humm, who became assistant general manager.

New Pearl White Picture Made an October Release

"Without Fear," the first Pearl White picture completed since the return of the Fox star from Europe, is scheduled as a late October release. "Without Fear" was made under the working title "Open Your Eyes" at the New York studios. Kenneth Webb directing, from a scenario by Paul H. Sloane. Robert Elliott is Miss White's leading man in this picture.

More Lloyd's Comedies to Be Reissued

The success with which the reissued Harold Lloyd one-reel comedies were accorded by exhibitors everywhere has caused Pathe to release a second series of the comedies. The new series of ten Lloyds will be released October 30th, the first offering being "Pistols for Breakfast." As with the first series, these pictures will be released one each week for ten weeks. "Just Dropped In" will be the second release, with "Crack Your Heels," "The Marathon," and "Back to the Woods" following.

Messmore Kendall Returns

Messmore Kendall, president of the Capitol Theatre and producer of feature pictures in his own right, who for the past six weeks has been abroad, has returned to America and is completing his plans for the release of two of the Messmore Kendall-Robert W. Chambers productions which have not yet been shown to the public.

Arrangements have been made whereby "Pardon My French," a light comedy from the pen of Edward Childs Carpenter, is to be distributed by Goldwyn. Vivian Martin, who was the star in "The Song of the Soul," has also the stellar role in the second feature which was directed by Sidney Olcott. "Cardigan" is the other production, and is now in the process of titling prior to its release.

James C. Griffith Dies

James C. Griffith, late of Hollywood Studios, Los Angeles, California, passed away in that city August 16th, at the French Hospital. Mr. Griffith was associated with Klaw & Erlanger productions and was electrician with "Ben Hur" for eleven years. Also electrician at the Orpheum Theatre, San Francisco. For the past nine years he was connected with the Universal, Charlie Chaplin and Hollywood Studios.

Elinor Glyn Play for Miriam Battista

Elinor Glyn has written a four-act play for little Miriam Battista, the child who was seen to advantage in Fanny Hurst's "Humoresque." Just before her departure for Europe, Miss Glyn sent for Miriam and read the play to her. It is called "Miriam."

Preparing "Hole in Wall"

June Mathis, of the Metro scenario staff in Hollywood, is at work on the continuity of "The Hole in the Wall," by Fred Jackson. This picture will present Alice Lake as star, and be a Maxwell Karger production.

**"Aw—
What's the Use!**
Hair tonics are an old
story to me. I've tried
them and they all fail."



Excuse me, friend.
Here's one you haven't
tried. I know, because
your hair is falling
out.

**Glover's
Mange Medicine**
is a positive hair
grower and dandruff
remover.

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GET RID OF THAT FAT

Free Trial Treatment on Request



Ask also for
my "pay-
when-re-
duced" offer.
My treatment
has often re-
duced at the
rate of a
pound a day.

No dieting, no exercise,
absolutely safe and sure
method.

Mrs. E. Bateman writes:—
Have taken your treatment
and it is wonderful how it
reduces. It does just as you
say. I have reduced a pound
a day and feel fine.

Mrs. Anna Schmidt writes:—
I weighed 178 pounds before
I started your treatment and
I now weigh 138 pounds. You
may print this if you like.

These are just examples
of what my treatment can
accomplish. Let me send
you more proof at my ex-
pense.

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1921; Ford & Truly; Griff; Musical Spill-
ers; Permaine & Shelly; White Way Trio.
NEWARK: RIALTO—Anthony; Brend-
del & Bert Revue; Clark & Arcaro; Don-
ald Sisters; Alfred Naeas & Co.; Joe Nie-
meyer & Co.; Nonette; Georgie Price;
Regal & Moore.

PHILADELPHIA: CHESTNUT ST.
OPERA HOUSE—Du Calion; Horlick &
Sarampa; McCormack & Regay; Lean &
Mayfield; Palo-Palet; George Rosner;
Arthur Terry; Emily Ann Wellman.

PITTSBURGH: SAM S. SHUBERT'S
—Hattie Althoff & Co.; "Floradora";
"In Argentina"; Betty King; Klein Bros.;
Lipinski's Dogs; Milot; Bob Nelson; Bert
Sheppard.

WASHINGTON: SHUBERT-BEL-
ASCO—Clayton & Lennie; Olympia Des-
valls & Co.; Fords & Rice; Kajiyama;
Ben Linn; Moran & Weiser Revue; Marie
Stoddard; Torino; Ye Song Shoppe.

Orpheum

CHICAGO: MAJESTIC—Jack Benny;
Wm. H. Crane & Co.; Davis & Darnell;
Dillon & Parker; Marion Harris; Juliet;
I. Rosamond Johnson; Krantz & White;
Sealo; Vaughn Comfort & Co.

CHICAGO: PALACE—Booth & Nina;
Jordan & Girls; Walter C. Kelly; Lydell
& Macey; Dave Harris & Band; Sylvia
Clark; Cullen & Stanley; Summertime;
Willard Clark & Co.; Geo. Yeoman; Leo
Zarrell Duo.

CHICAGO: STATE LAKE—Beth Beri
& Co.; Fred Bower & Co.; Joe Browning;
Demarest & Collet; Rodero & Marconi;
Savina & Woman in; Half; Tempest &
Sunshine; Worden Bros.

DENVER: Sheldon Brooks; Edith Clif-
ford; Julian Eltinge; Countess Naiden;
Clifford Wayne; Nanon Welch & Co.;
Frank Wilson.

DULUTH: Kramer & Boyle; Kitty
Donner & Co.; Mary Haynes; Jack Joyce;
Ritta & Knappe; Marshall Montgomery.

DES MOINES: Frank & Milt Britton;
Gus Edwards Revue; Jack Inglis; Samsted
& Marion; Norton & Nicholson; Sandy.

EDMONTON & CALGARY: Avey &
O'Neill; Billy Arlington; William Ebo;
Kara; Lee Kids; Ed Morton.

KANSAS CITY: Carson & Willard;
Dave Sapirstein; Hawley & Louise; Four
Llamas; One Mumsen; Laura Pierpont.

LINCOLN: Margaret Calvert; Frank
Farson; Gibson & Connell; Grant & Wal-
lace; Mehlinger & Meyers; Sara Padden
& Co.

LOS ANGELES: Bushman & Bayne;
Gautier's Bricklayers; Highlowbrow;
Sammy Lee & Friends; Toney Grey &
Co.; Millard & Martin; The Sharrocks;
Quixey Four.

MEMPHIS: Larry Comer; Flashes;
Garofetti Bros.; Gene Green; Harry Hol-
man; Melville & Rule; Nitha.

MILWAUKEE: PALACE—Benkoft
Dancers; Keno-Kyes & Melrose; Nippon
Duo; Palermo's Circus.

MILWAUKEE: MAJESTIC—Bailey &
Cowan; Frank Gaby; Sidney Grant; Dor-
othy Jardon; Joe Howard Revue; Sultan;
Billy Van & Corbett; May Wirth.

MINNEAPOLIS: Ben Beyer; Vera Ber-
liner; Brown & O'Donnell; Santo &
Haynes; Stone & Hayes; Van Horn &
Inez.

MINNEAPOLIS: HENNEPIN—
Francis & Kennedy; Mary Haynes; Sylvia
Loyal & Co.; Al Raymond; Ryan & Yocco.

NEW ORLEANS: Trixie Friganza; E.
F. Hawley & Co.; Lamont Trio; Tom
Patricola & Co.; Priele; Trip to Hittand;
Winton Bros.

OAKLAND: Adler & Dunbar; Carlyle
Blackwell; Bowers, Walters & Crocker;
Wallace Galvin; Hughes Musical Duo;
Aileen Stanley.

OMAHA: Jean Barrios; Clairmont
Bros.; Flannigan & Morrison; Mantell &
Co.; Scanlon, Dene & Scanlon; Tarzan.

PORTLAND: Dooley & Story; Mar-
garet Ford; Gautier's Toy Shop; Pearl
Regay & Co.; Jack Rose; Swift & Kelly;
The Van Cellos.

SACRAMENTO & FRESNO: Bennett
Sisters; Carlton & Ballew; Juggling Nel-
sons; McKay & Ardine; Neal Abel; Wood
& Wyde.

SIOUX CITY: Jean Adair & Co.; Al
& F. Stedman; Butler & Parker; Dugan
& Raymond; Ford & Cunningham; Four
Camerons; Willie Hale & Bro.; Ed. Janis
Revue; Tim & Kitty O'Meara; Mattylee
Lippard; Watstika & Understudy; Zuhn
& Dreis.

SAN FRANCISCO: Marjorie Barrack
Belevieu; The Cassinos; Harry Conley &
Co.; Mel Klee; Helen Keller; Geo. & May
Le Fevre; Bob La Salle; The Gellis.

SALT LAKE CITY: Barbette; Clifford
Wayne Co.; Henry & Moore; Riggs &
Witchie; Tanie; Watts & Hawley; Wilbur
Mack & Co.; York & King.

ST. PAUL: Bronson & Baldwin; Gal-
etti Monks; Milt Collins; Moody & Dun-
can; Tom Wise & Co.; Lady Tien Mei;
Wanzer & Palmer.

ST. LOUIS: ORPHEUM—Homer Ro-
maine; Sam Mann & Co.; Chic Sale; Blo-
som Seelye; Vernon Stiles; Stagpole &
Spier; Jay Velle & Co.

ST. LOUIS: RIALTO—Flanders & But-
ler; Gygi & Vadie; Kellam & O'Dare; Kit-
ner & Keane; Rosa King Trio.

SEATTLE: Adams & Griffith; Danse
Fantasies; East & West; Indoor Sports;
Moran & Mack; Grace Nelson; Schicht's
Mannikin; Whiting & Burr.

VANCOUVER: Anderson & Graves;
Anderson & Vye; Clifford & Johnson;
Corinne Tilton Revue; Follis Girls; Bob
Hall; Michon Bros.

WINNIPEG: Joe Bennett; Bobbie Gor-
don; Vera Gordon & Co.; Chas. Harrison
Co.; The Rios; Toney & Norman.

W. V. M. A.

ALTON: HIPPODROME—Hanson &
Burton Sisters; Sullivan & Mack. (Last
half) The Natives; Riverside Trio.

BARTLESVILLE: ODEON—Daniels
& Walters; Zemater & Smith. (Last half)
Cleo & Thomas; Nelson & Madison.

BLOOMINGTON: MAJESTIC—Embs
& Alton; Smiles; Whitfield & Ireland.
(Left half) Henry Catalano & Co.

CHICAGO: AMERICAN—Mellon &
Rena. (Last half) Outlie Corday & Co.;
Knapp & Cornell; Lorraine Sisters; Mc-
Grath & Deeds. HARPER—Valentine &
Bell. (Last half) Claude Golden; Three
Moran Sisters. KEDZIE—Great How-
ard; Val Harris & Co.; McGrath & Deeds;

Monroe Bros.; Van & Vernon. (Last
half) The Forans; Engle & Marshall;
Hills Society Circus; Hughes & Debow.

EMPRESS: Austin & Delaney; Benase &
Baird; Dena Cooper & Co.; Engle & Mar-
shall; Al Jerome; Hills Society Circus.

(Last half) Jess Gordon Players; Jess &
Dell; Ernest Histi; Nifty Trio; Flo &
Ollie Walters; Wilbur Troupe.

**LIN-
COLN:** Jack Duffy & Co.; Francis &
Kennedy; Howard & Jean Chase Co.; Yip
Yip Yaphankers. (Last half) Bronson &
Edwards; Ed & Birdie Conrad; Hugh
Herbert & Co.; Jack Osterman.

CHAMPAIGN: Lulu Coates & Her
Crackerjacks; Ford & Price; John Geoger;
Swan & Swan; Warren & O'Brien; The
Question. (Last half) Embs & Alton;
Ray Fern & Mariel; Hill & Crest; Dave
Manley; Yip Yip Yaphankers.

CENTRALIA: GRAND—Bander & La-
velle Troupe; McCormack & Lavelle.
(Last half) Goetz & Duffy.

CEDAR RAPIDS: MAJESTIC—Billy
Doss Revue; Jess & Dell; Infield & No-
blet; Tyler & St. Clair. (Last half) Hed-
ley trio; Hal Johnson & Co.; Ward &
Wilson.

DES MOINES: MAJESTIC—Corinne
& Co.; Willie Hale & Bro. (Last half)
Frank & Gracia Demonte; Ruffa's Monks;
Tyler & St. Clair.

DECATUR: EMPRESS—Bobby &
Earl; Fink's Mules; Dave Manley; The
Minstrel Monarchs; The Ovandos. (Last
half) Cliff Bailey Duo; Tom Brown's
Musical Revue; Chamberlain & Earl;
Howard & Jean Chase Co.; Mariette's
Marionettes; Al Wohlman.

DAVENPORT: COLUMBIA—Billy
Doss Revue; Knapp & Cornell; Harry
Langdon & Co.; Pinto. (Last half) Kava-
naugh & Everett; Moss & Frye; Kinso;
Saxon & Farrell; Tilton & Rogers.



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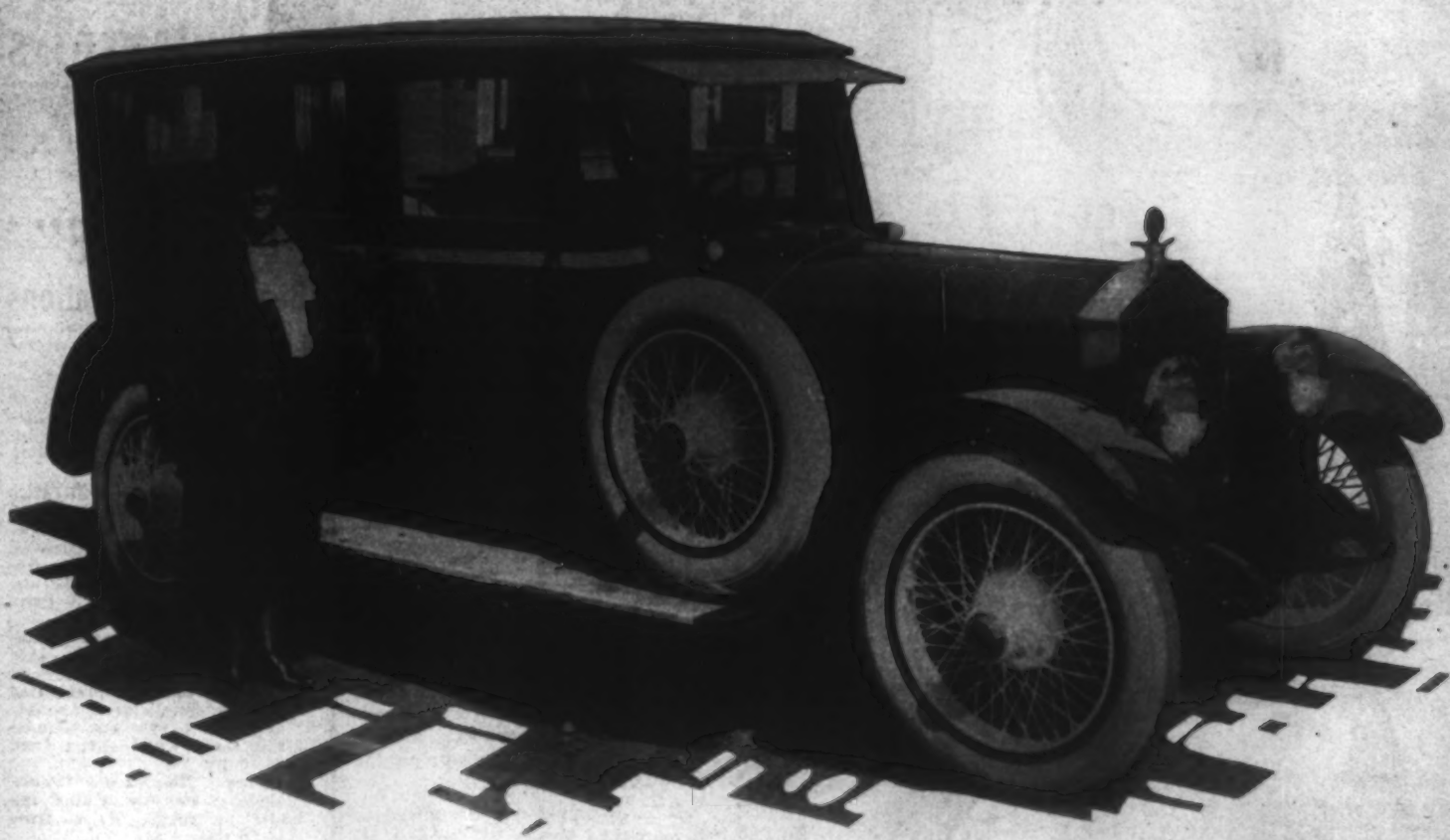
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